

Kent wins brick plan go-ahead

A YEAR ago the future production of London stock bricks from the North Kent brick fields hung in the balance, dependent on the outcome of a public inquiry concerning the Kent County Council's plan for the future winning of brick-clay.

The council's plan seemed to establish a unique truce between the interests of agriculture and brickmaking. It contained specific requirements for the proper reinstatement of the land after the extraction of the brick-clay.

The actual words of the report were significant: "Brickearth excavations are shallow and dry and have less of the visual impact associated with other types of mineral extraction. Former workings are only distinguishable in the landscape by a lowering of the land surface and by a characteristic bank around the perimeter of the site up against roads or other adjoining land at pre-existing levels."

The council's plan was acceptable to the three remaining brickmakers in the Ruislip, Faversham area (Blue Circle Brick, Cremer & Whiting and Redland), but objections were lodged by the Swale Borough Council and some conservationist and countryside groups. Specific objections were registered by some neighbours of the areas designated for future brickearth extraction.

The public inquiry took place at the beginning of October last year. After hearing the evidence of S G Wolters, a chartered engineer, reported to the county secretary, who in turn reported to the planning sub-committee in December. No modifications which had major significance to the brickmakers were recommended, changes in the plan being confined to minor variations to some large sites and the entire deletion of two small sites.

The net effect of this is that reserves of brick-clay for the next 15 to 20 years are assured, and the traditional London stock brick will continue to be made in North Kent for that time at least.

As David Turner, who led the Redland attack, puts it: "At one time it seemed that not another brick would come out of North Kent. It's been hard work over many years." Turner sees the outcome as evidence that "if the brick industry is prepared to collect its evidence and put it to a responsible authority, a satisfactory outcome can result."

New life in old bricks

CANADIAN businessman Itzchak Abramovitch claims old brick walls can be miraculously rejuvenated with his ceramic coating, SR-18.

His properties include low expansion so it withstands sudden changes in temperature, and similar porosity to that of the wall. It is vapour permeable, non-combustible and resistant to acid rain and other pollutants.

Masonry symposium

NEXT week a two-day symposium on the practical design of masonry structures, run jointly by the institutions of both the civil and structural engineers, will take place at the Institution of Civil Engineers.

It is designed for the practising engineer and should prove invaluable to those who want to

Landfill gas kiln scheme produces major fuel saving

Last year's BD Brick Supplement reported Yorkshire Brick's scheme for firing its kilns using landfill gas, piped from an adjacent disused quarry.

Returning this year to see if the promise of this cheap fuel had been fulfilled, we discovered that the last 12 months had not been easy for Yorkshire Brick.

Most of the problems, however, had nothing to do with the methane supply.

Having lived through the teething troubles of a new kiln and new technology, Alan Winlow, Yorkshire Brick's managing director, reports that his kilns are now consistently fired, 20 per cent by landfill gas and 80 percent by natural gas—saving about £100,000 per year on his fuel bills. He believes this saving will double when the whole of his gasfield comes on stream.

There are some valuable environmental spin-offs from this development. Since last year the scar on the hillside, caused by the disused quarry, has been diminishing day by day.

There is practically no evidence of the pipes beneath the surface, which draw off the valuable fuel, only a few discreet well-head manholes positioned at the end of the vertical collection pipes.

The first filled area (Winlow's original pilot scheme plot) has produced its second year's crop of hay, while the next area of fill has just produced its first crop. Next year the whole area will be grassed over and the filling operation will move downhill to a quarry about a quarter of a mile away.

Interest in Winlow's activities has come from all over the world—the latest approach from China asking for advice on a scheme which is being proposed in that country.

Winlow has given advice on the use of landfill gas to heat the glasshouse of a horticulturalist at Hooton Pagnell and a rival brickmaker at Normanton.

It is thought there are at least three brickworks in the UK using landfill gas to some extent

to fuel their kilns. The Department of Energy has sponsored studies with Yorkshire Brick and London Brick Landfill. These have shown the immense potential of this latent fuel source, particularly in brick and cement production.

In a survey carried out last year, it was reported that between 300 and 350 landfill sites in the UK are potentially capable of producing large quantities of methane. The fuel potential of this gas is thought to be the equivalent of one million tonnes of coal.

The Department of Energy is also funding research into ways in which the yield of landfill sites can be improved.

London Brick Landfill estimates that it will be producing



Bullseye at Butterley

For the first time in its 34-year history, it is reported that the Cheltenham & Gloucester Building Materials clocked up the sale of 200,000 tonnes of brickwork in a single week.

The record-breaking week was in May and comes two years after the opening of Clockhouse at Butterley. At that time it was selling about 40,000 tonnes.



Recreating Natures Colours

Natural colours are infinitely varied and yet they never seem to clash. Complement, contrast and contribute one to another yes, but clash, no.

Ryars have done their best to learn from nature. The result is a very wide range of different tints, shades and positive colours in their bricks.

Some contrast enough for the architect to conceive and the bricklayer to deliver a very striking mural.

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random texture of their Village Range. They even feel like a handmade facing. Another thing that Ryars have learned is that paying through the nose for a decent brick doesn't come naturally. You'll find the range is very attractively priced.

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BUILDING DESIGN

The weekly newspaper for the design team

Institute calls it a day on Hull urban plan

THE RIBA has scrapped plans for the Hull Community Urban Design Assistance Team (Cudat).

At a meeting of the institute's community and urban affairs committee last week, it was agreed that in the absence of an invitation from the local community, the proposal should be withdrawn.

But RIBA director of public affairs David Atwell said that consultations would continue and it was hoped that the community might invite them in at a later date.

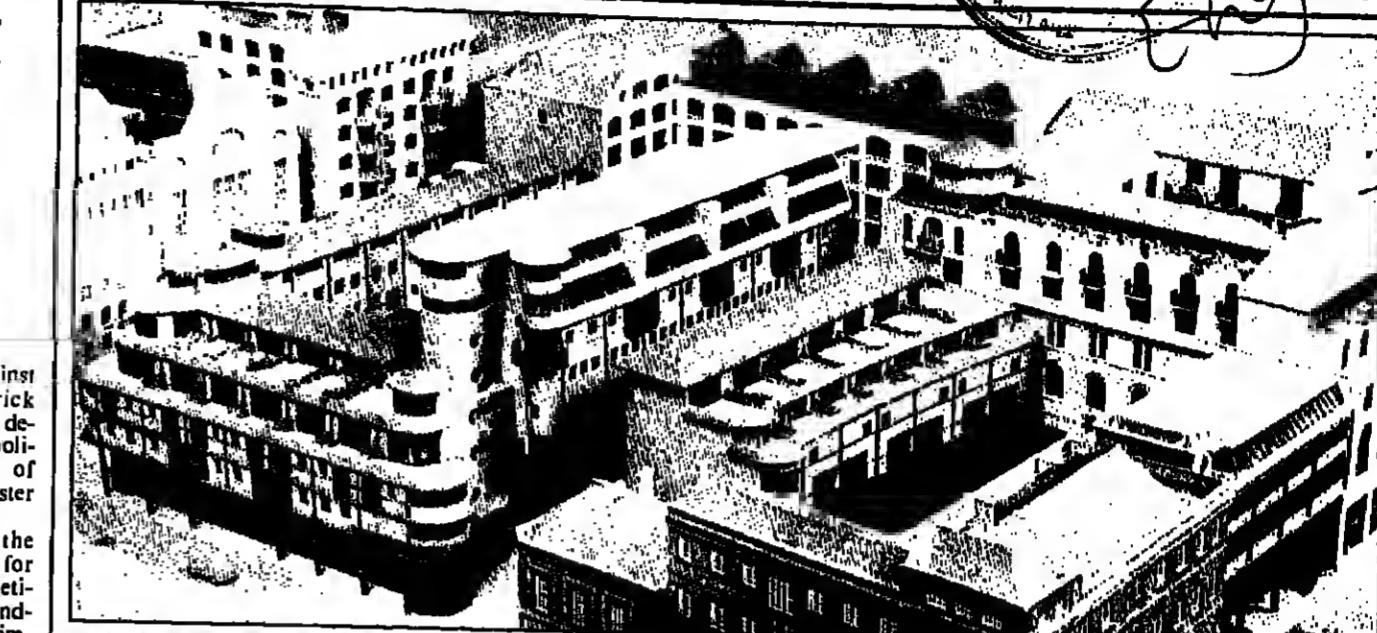
He added that city officers and councillors had been very supportive, but anxieties and misunderstandings in the local community were the problem.

The decision is a victory for the author of the Cudat guidelines, Rod Hackney.

He believed Hull was an ideal venue for a Cudat, but called for it to be withdrawn when no wave of support came from the local community.

It also wanted it to be targeted on the docks area of the city instead of the Drypool district which was selected.

Camden council has agreed to appoint outside consultants to determine the future of its Hillview Estate. The council had been in favour of demolition, but after a report by architects Hunt Thompson commissioned by residents, this option has now been dropped.



Horsleydown Square by Tower Bridge, a complex mixed development of 75 apartments and 3,800sq m of shops and offices, has recently started on site in plan by Wickham & Baumgarten.

The site is on the south-eastern corner of the bridge. The scheme, for Berkeley House Developments, consists of five blocks between four and eight stories, enclosing two paved public courts. Pedestrian streets cross both ways through

the site, one linking with the Thomas Walk and the other between the Courage Brewery site and a new development eastwards by Courage Roche. The project is to be built in a variety of materials from concrete and brick to steel, glass and marble.

It is intended to repossess the urban block, bringing life into the area by increasing accessibility.

Ronan Point had good strength rating'

MORE FEARS OVER FAULTY TOWERS

PREVIOUSLY unreleased government information dating from 1968 shows that Ronan Point was considered to have one of the strongest types of flank wall joints in a league table of eight systems.

The table ranks Wates, Recma, Bison and Taylor Woodrow-Anglian at the top for strength, with 12M Jesperson, Camus, and Tricoba ranked lower and Skarne as the weakest.

Statement on Harris

THE RIBA has responded formally to the resignation of John Harris as curator of the Drawings Collection.

An official statement says: "The Drawings Collection in its present form is the creation of John Harris and the finest thing of its kind in the world. The institute, the nation, and the international community of architectural scholars are greatly in debt to him."

Harris will retain a consultancy with the institute. Manser backs Rolland—page 8.

But there are increasing doubts about the H2 load-bearing flank wall joint in the TWA system, following the discovery of shoddy workmanship on the Ronan Point block, reported by BD last week.

The story was taken up by national press and television.

Evidence on the strength of various wall joints was given to

closed by veteran tower block campaigner, architect Sam Webb.

Assistant director of engineering at Newham council, Andrew Davenall, told BD that findings in the council's current Ronan Point investigation had amazed him.

"I was surprised at how universal the bad workmanship in the block is," he said.

"None of the lifting bolts had been wound down and the joints all seemed to be poorly constructed. Even internal joints are very badly packed."

He said the faults could be much more critical on the lower floors of the block as the deadweight of the building increases.

"Authorities should be aware that a bad workmanship problem does exist and it is up to them to examine their system-built buildings for any faults," he said.

Webb claims to have found similar construction faults in the 20-storey Camus blocks on the Clapton Park estate in Hackney.

Webb also made an impassioned plea for a review of housing needs in Newham.

"In Newham we have nine blocks of TWA housing, all of which are empty and the 1,000 families thus displaced have a substantial impact on an already parlous housing problem."

There have been allegations that these facts were known then

but not published," he said.

"The environment secretary has a duty to look into this and take action in respect of all tower blocks built to the Taylor Woodrow-Anglian or other systems."

Spearling, whose Newham South constituency includes the notorious tower block, has asked DoE chief Nicholas Ridley why the bad workmanship faults found during Newham council's current investigation were not uncovered by the original enquiry in 1968.

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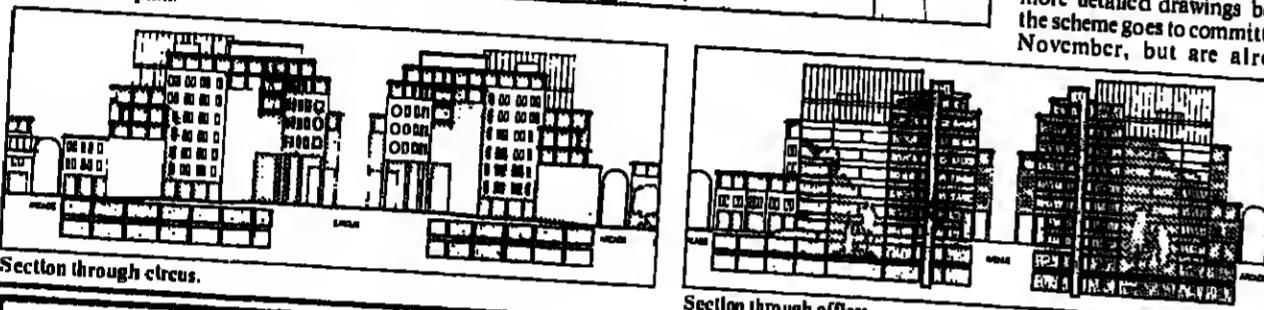
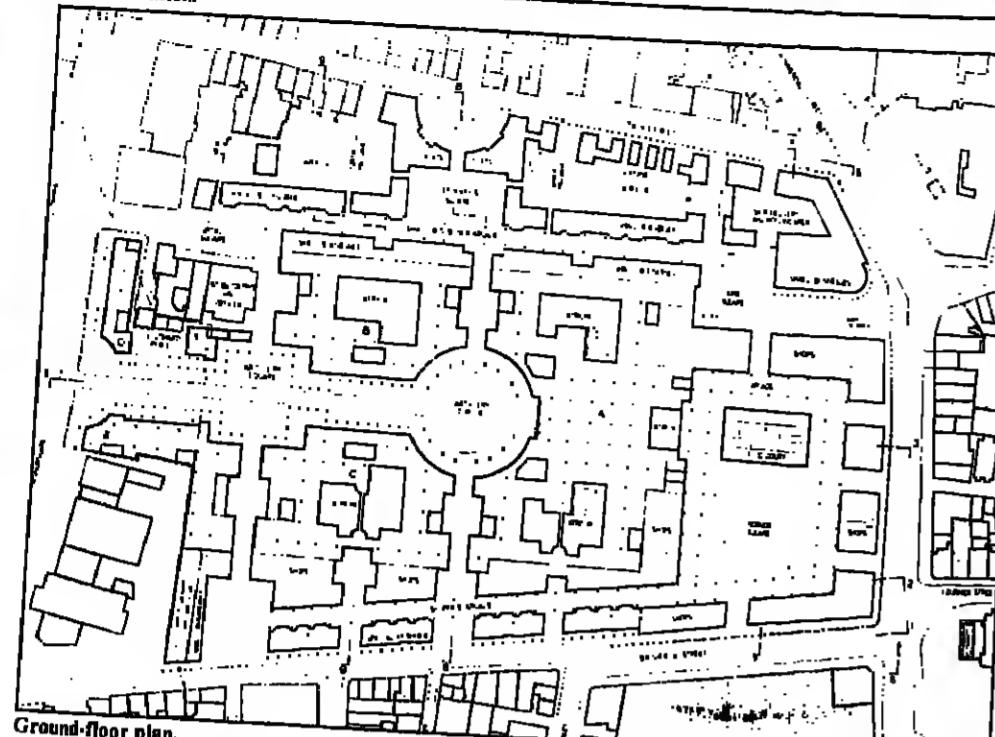
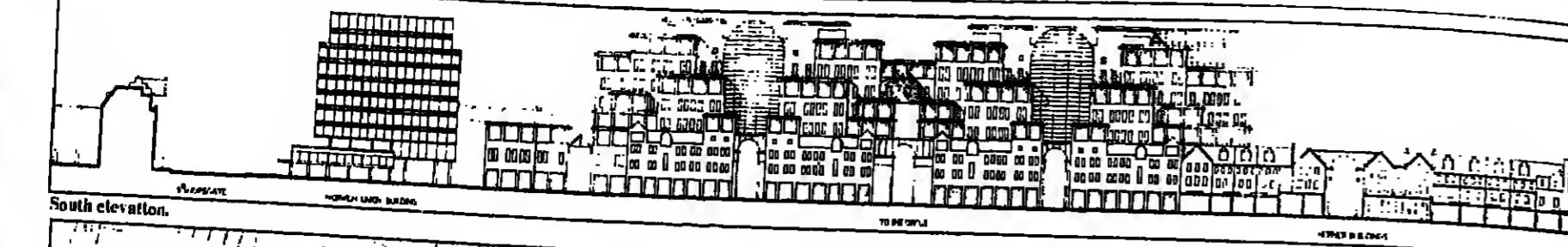
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Spitalfields scheme facing opposition from local council

TOWER Hamlets council has given a cool reception to the redevelopment plans for Spitalfields Market launched last week.

Officers said they wanted architects MacCormac Jamieson & Prichard and Fitzroy Robinson to produce many more detailed drawings before the scheme goes to committee in November, but are already

worried about the amount of office space it contains.

The council's outline development brief, published in June, said that the office content should be limited to 50 per cent of any development of the area.

But architect's plans reveal a high office content—as much as 85 per cent—without the housing that was originally promised.

Instead, developer London & Edinburgh Trust has offered to

By Amanda Baillieu

set aside £10 million for community use, and says it will establish a charitable trust to help local businesses.

But the council is concerned that any real planning gain will be "off-site", which would have a dramatic effect on land values in the area.

A spokesman said that LEI's off-site package would "have to be looked at very carefully" as the council has already committed itself to an on-site package, including fair-rent housing, open space and amenities.

Meanwhile the council is still waiting to see the final masterplan by Leon Krier, with a bevy of highly respected architects in tow, being pre-



Peter Beckwith—firm of architects.

Trying to recreate an urban fabric . . .

LUNCHING his vision for a new look Spitalfields, Richard MacCormac said the scheme was "deliberately tight" with a new fabric closely knitted into the old.

He acknowledged that Spitalfields could be seen "simply as a great appendix to the City" but was quick to distance the scheme from other nearby office developments like Broadgate.

He said that modern office buildings tend to isolate themselves but Spitalfields would be a chance "to try and mend the area" reinstating certain streets, and making connections across Broadgate.

He described the office content of his scheme as "great mercantile palaces emerging from a city of mixed uses".

While MacCormac has had little experience of major commercial development, he said he accepted it as a component of the City, deliberately putting the office buildings at the heart of the site, with "jumps in dimension" to its perimeter, consisting of houses, shops, and small businesses.

Tower Hamlets commented "as a principle it has some mileage but we're still concerned about the office content".

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Architects suggest radical rethink for future of Dundee

SCOTLAND'S largest firm of architects, James Parr & Partners, have come up with their own solution for the future redevelopment of Dundee.

The proposals, called Dundee 2000, have yet to be seen by Tayside planners.

The James Parr plan comes at a time when a new policy for retail planning has just been adopted by the region, which has now to sort out a massive amount of applications, many of them referring to Dundee.

One of the contentious areas includes the waterfront development being pursued by the

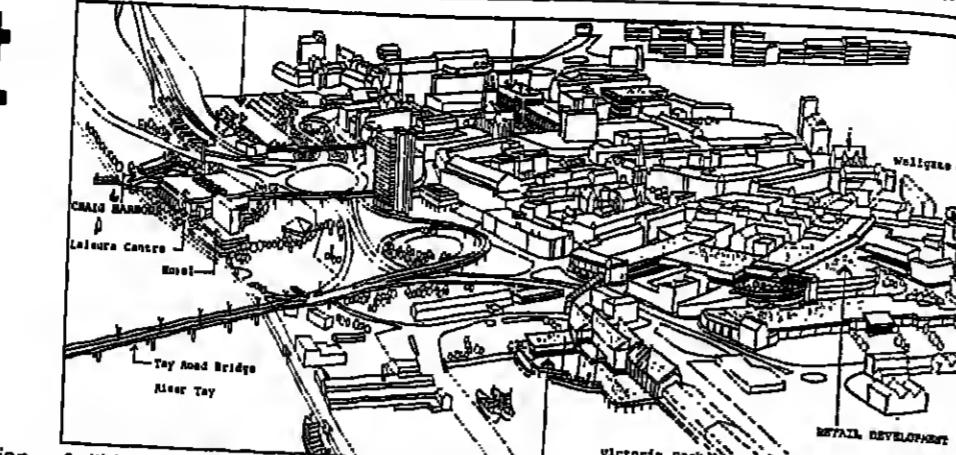
Scottish Development Agency in partnership with Dundee city and the region.

In many ways it is this scheme which has finally pushed the architects to come up with their solution for the city by using five main areas.

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The Murraygate area, the prime shopping core already short of retail space, could be expanded, say James Parr, by creating a multi-level scheme containing speciality retailers extending east over Seagate linking in with a major store proposed for what would be the old bus station.

The development would have heated malls under full glazing and escalators and lifts would be used to ease access between the levels caused by the sloping site.

A proper travel centre could then be created encompassing bus, rail, taxi, car hire and airport shuttle with some office

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interest in the proposals and full consultations with all the relevant authorities will follow shortly.

A spokesman for Tayside Regional Council said it had not seen or discussed the proposals so could not comment further.

Exclusive plan

A PROFESSIONAL INDEMNITY INSURANCE SCHEME EXCLUSIVELY FOR MEMBERS OF THE BRITISH INSTITUTE OF ARCHITECTURAL TECHNICIANS WILL BE LAUNCHED AT THE INSTITUTE'S NATIONAL PRACTICE CONFERENCE ON SEPTEMBER 19.

Government staff claimed the scheme would not have gone ahead without the UDG because of the high cost of developing the site, which has been almost derelict for more than 20 years.

Housing minister John Patten said: "This is a good example of a scheme which will upgrade a semi-derelict and difficult site to harmonise with the character of the rest of this historic part of Greenwich.

WORK has just begun on the £700,000 reconstruction of St Mary's Cathedral in Wood Green, north London, following severe damage by fire earlier this year. Building contractor Mersell is carrying out the main task of rebuilding the two-part roof and a redesigned sanctuary in place of the weathered rear wall. Supervising officers are Bullen & Partners and quantity surveyors are Thomas Barrett Partnership.

Surveyors demand major changes in planning procedure

procedure could be removed, it argues, if the government laid down clear guidelines on the main issues, such as housing, transport, and employment, in an annual statement on which local authorities could base their

now — the worst of all worlds." Faults the RICS sees at present include the excessive influence of the public on the system, the lack of clear, defensible "robust" policies and the growth of "excessive" political influence at local level.

"One of the main defects of the present development plan system is the time it takes for plans to be prepared, approved and up-dated," says the RICS document. "As a result many policies are obsolete ... by the time they are formally adopted.

"The target should be ... to monitor policies annually and to update the plans themselves every two years."

• The RICS has also published *Housing — the Next Decade*, a report which includes a package of measures designed to foster a consensus of opinion as to housing policy. Its recommendations include scrapping mortgage tax relief and replacing these with housing allowances, phasing out rent controls, a much higher rate of housebuilding and tax incentives to encourage repairs.

By Lee Mallett

plans. The DoE would only check to see that the broad guidelines were being adhered to.

"The fact is the present system is not working," said John Trustram-Eve, president of the RICS planning and development division. "A lot of the present problems come from what one could call a policy vacuum.

"If this country is to make economic progress, the planning system has got to produce more rapid and rational decisions. This requires only minor alterations in the statutory framework, but profound changes in its administration. If we fail, we will get neither public harmony nor economic pro-

Planners head for Spain on the Pru

NORTHAVON District Council's planners have accepted a trip to sunny Spain from the Prudential Assurance Company, which wants to build a shopping centre at Cribbs Causeway near Bristol.

The planning committee is due to consider two rival schemes for the site in October and the Prudential has planned the trip to visit a shopping centre in Madrid to show what could be built at Cribbs Causeway.

But the council has hit out at suggestions that it could be influenced by such a trip.

Committee chairman, Dennis

Fox, is reported to have said: "I find it offensive to suggest members of this committee could be bought by Prudential with a flight to Madrid."

The planners have already accepted trips to Brent Cross and Gillingham from JT Bassill, the other developer bidding for the site.

Councillor Leslie Bosisto said: "I think there is danger in being accused of bias if we don't take up this opportunity."

Only three of the 24-member committee voted against the trip, which is due to take place in October.

Construction congress gets set to try again

MP Sydney Chapman and Sir Andrew Derbyshire will be speaking at the rescheduled inaugural meeting of the Construction Industry Congress on September 22 at the Harry Stanger Headquarters in Elstree.

The CIC's grand launch was originally planned for more than 1,000 delegates at the Barbican last April, but was cancelled due to lack of interest.

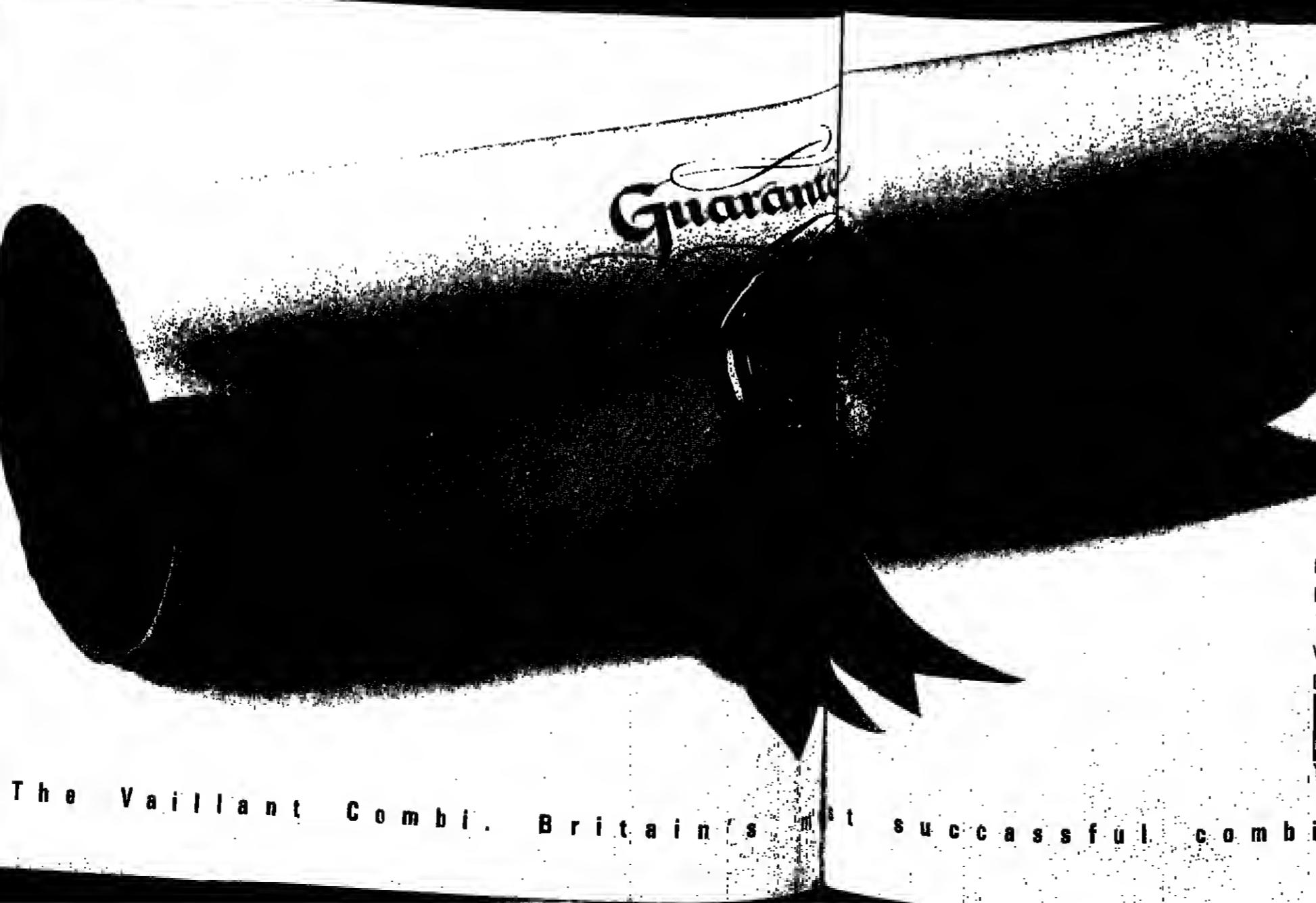


A history of destruction

Built in the 1700s, this imposing Neo-classical hall is just one of 373 Welsh houses demolished during the last century. Save's latest report, *The Lost Houses of Wales*, highlights the scale of losses, but hopes to encourage a greater public awareness of the many houses still standing. The report details the houses county by county, with information on the architects and the families who commissioned them.

Incredibly, says Save, this wholesale destruction has been little noticed or noticed. It urges the Secretary of State for Wales and local authorities to stop the damage and begin to "act to respect these houses as fine and charming assets". Copies of *The Lost Houses of Wales*, by Thomas Lloyd, are available from Save, 68 Butchers High Street SW1, £6.50 per copy.

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Architects called in for major Welsh initiative

ARCHITECTS will be expected to play a key role in a Government initiative to tackle derelict areas of Wales.

Architects from South Glamorgan County Council could also be involved.

A start has already been made on the Cardiff docks area. A multi-million pound project involving the construction of a marina, housing, offices, shops and restaurants, is now in the pipeline.

The architect, John Pavitt, was technical director of the agency with experience of new housing developments in Wales.

But the agency stressed that Cardiff was only the first of many derelict areas — which will also include mining valleys

— to be singled out for major regeneration.



Giving their eye teeth . . .

Architects Crampin & Pring have made the dreaded visit to the dentist more inviting with this bold, zippy design for a shared surgery, with an open front. In Nottingham, in contrast to the rest of the building, the balance of floor area required — split on a 60-40 basis between the dentist and opticians — the building's external appearance is strictly symmetrical, save the unusual coloured glass motif on the canopy, describing the building's separate functions. A hi-tech yellow handrail and rain-water channels make a pleasing contrast with the heavy brickwork and blue-black slate roof.



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Planning Exchange starts new service

A NEW information service on "urban development and renewal" has been launched by the Planning Exchange, the non-profit organisation which acts as an information centre on environmental, economic and social planning.

The service, which costs £225 a year to subscribe to, is designed for practitioners and policymakers in the private and public sectors involved in development and urban renewal. Subscribers receive a monthly selection of information sheets on various topics.

Three types of information will be offered: details of initiatives, including case study sheets; reviews of development mechanisms and partnership agreements, together with supporting reference material.

Details: the Planning Exchange, 186 Bath Street, Glasgow, G41-332 8541.

Facelifts in Soho

A ROCOCO house in Soho, a Victorian Gothic church in Marylebone and two houses in the Soho Conservation Area have won £8,000 in restoration grants from Westminster City Council.

St Barnabas House, Greek Street, was awarded £3,000. Built by Joseph Pearce in 1740, it features a chapel with a roof said to be a miniature of that in the Cathedral at Arles in France. The public is allowed access to the chapel twice a week.

Westminster has awarded a total of £35,000 in historic buildings grants for local buildings this year.

DoE minister resigns

ENVIRONMENT minister Lord Elton has resigned in order to spend more time with his family.

His replacement will be announced as part of the Prime Minister's Cabinet reshuffle this week.

Landscapers to get Glasgow preview

DELEGATES to the Landscape Institute's annual conference at Keele University next week will have a chance not only to see the Stoke Garden Festival, but also some of the designs for the 1988 Glasgow Garden Festival.

The Scottish Development Agency, which earlier irritated institute members by dragging its feet over the announcement of winners, has now put together an exhibition showing parts of all 44 entries in the festival's main landscape competition.

There are detailed representations of Derek Lovejoy & Partners' winning entry and of the runners-up. One version of this exhibition will go on show at Keele.

Organising chairman Andrew Huxton said that so far about 130 people had registered for the conference, which runs from September 17-20 and centres on the theme "United

Expert puts damper on Chunnel proposals

A LEADING transport consultant has cast serious doubts on the proposals for the Channel Tunnel now going through Parliament.

Too much political and commercial pressure is being put on planners, John Ogilvie told the Design & Industries Association this week, and public consultation has been hopelessly inadequate.

He said he proposed terminating at Cheriton would set as a magnet and attract massive handling depots and industrial

pect for the depressed Medway towns:

- reduction of development pressure on green belt;
- construction traffic for the tunnel can travel on the early phase rail link across Kent;
- 6.5 million tonnes of chalk from a new North Down tunnel can be used in construction of the tunnels.

Ogilvie estimates the additional cost at £150 million.

This James Brindley is the latest new building to grace the "up and coming" backwater of Birmingham known as the Gas Street Basin. Alan G Goodwin Architects were anxious to pay respect to the Victorian character of the

important canal junction as well as contribute to revitalisation of the area. The £450,000 pub is bordered by water along two sides and the glazed vault contains a floor lounge with a snug bar below.

Details: the Planning Exchange, 186 Bath Street, Glasgow, G41-332 8541.

By Ian Latham

development with detrimental environmental consequences. Provisions for the tunnel itself would cause problems, especially in the event of a breakdown or emergency, and lengthy delays to the services were inevitable.

Ogilvie suggested that for a comparatively small extrainternational investment a more efficient and less environmentally disruptive scheme could be built.

His outline proposal consists of a three-track tunnel, two like the rolling motorway of the Channel Tunnel Group, and the third a track for international trains, reversing in flow each hour.

The terminal would be located at Halling in the Medway Valley, some 40 miles inland, where a large disused chalkpit could be exploited to reduce its visual and acoustic impact. Ogilvie said this would have several distinct advantages:

- reduction of road freight through Kent;
- better connections for the rail network; convenient road links with the M25, M20 and M2;
- massive employment pros-

Pub plugs hole in the Basin

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Details: the Planning Exchange, 186 Bath Street, Glasgow, G41-332 8541.

By Alan Thompson

Maguire & Murray have won the competition for the design of a new £500,000 visitor centre in the grounds of Chepstow Castle. Their proposal, "the most discreet and subtle" of the 69 entries, consists of a long serpentine stone wall, 3.6 metres high, which follows the contour lines some 6 metres downhill from the castle, providing visual separation between the car park and the grassed slope. The wall passes through part of its length to form the fal-moated centre, which is topped by a series of conical lanterns. The interior is planned to allow free circulation to the information centre, shop, exhibition space, video display and toilets, with the main route from the car park passing through the western end. The eastern end is formed into a covered concourse with another entrance to the castle. The coarse rubble exterior facing is of local stone and the roof is covered in a deep layer of heachip pavers. Chepstow is the second recent competition win in a deep layer of heachip pavers. Chepstow is the second recent competition win for Maguire & Murray, following that for Pembroke College in Oxford.

And he defended his actions along similar lines to Rolland.

Manser said: "RIBA Council voted unanimously to reunite the Drawings Collection at Portman Place so that the institute's most treasured possessions could be shared with a much wider public."

The Drawings Collection

would keep its identity after the transfer by having exclusive use

of the No 68 entrance to the building, he said.

The reconstructed interior of 68, currently being used as office space, would offer twice as much space for the Drawings as Portman Square offers.

Plans to extend the RIBA building to include a new gallery

would provide much-needed exhibition space.

"The Drawings Collection will enjoy a very much increased exposure," Manser said.

"In 1983, 6,725 people visited Portman Square. By comparison the Library alone discounting the multitude of other visitors to the RIBA, received 40,494 callers.

"Many more visitors can be expected to visit the new gallery.

By Alan Thompson

The Drawings are, after all, as good a collection as there is in the world and deserve to be seen by more people."

Manser praised Harris as a "man of erudition, charm and persuasion who has attracted to the collection many new acquisitions of unique and precious material". But he was critical of dissenters to his plan.

"Most vociferous are those who are not RIBA members — art and architectural historians and journalists who have benefited most from the world-class free research facilities provided by the RIBA's Library and Drawings", he said.

"They would like to preserve the elegant, somewhat exclusive atmosphere of Portman Square."

Meanwhile Harris and the institute have issued a joint statement on his resignation (story page 1).

Manser — supporting the president.

News

Manser defends Rolland in Drawings transfer row

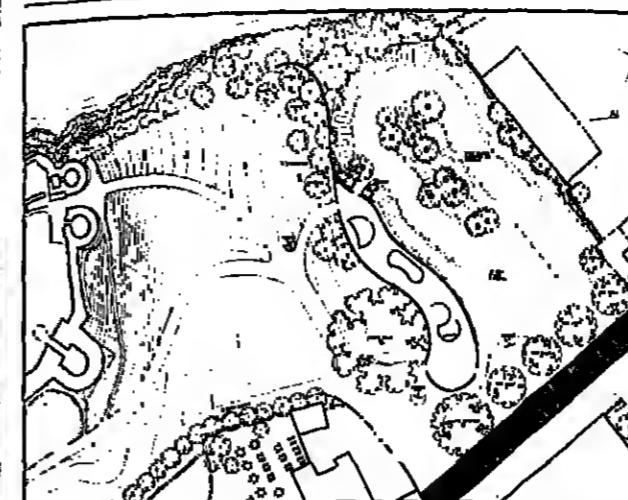
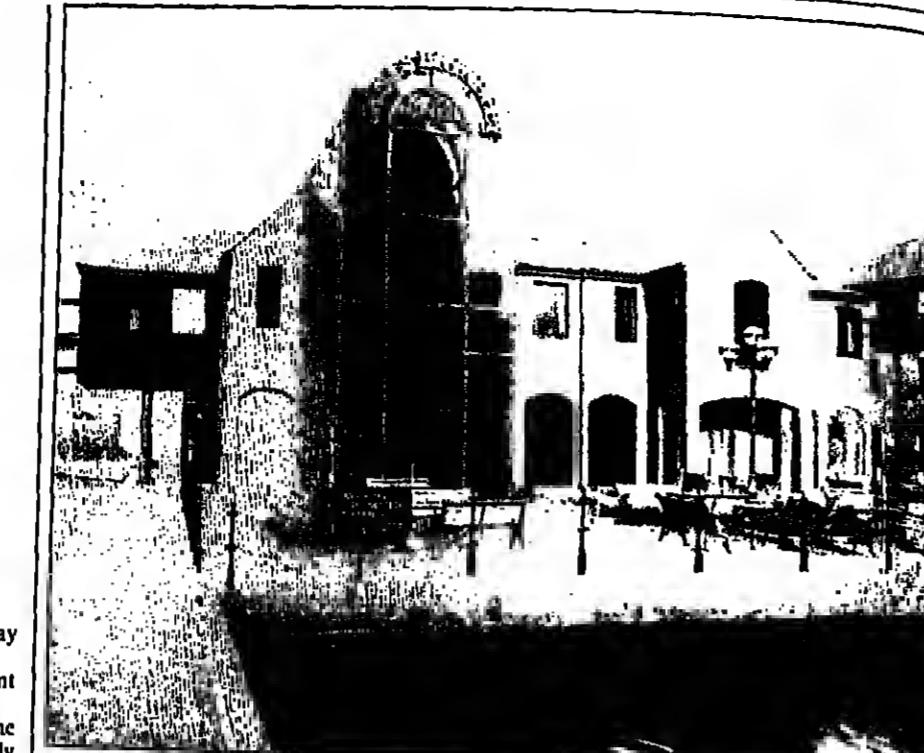
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Subtle design approach wins castle competition

MICHAEL Manser has leapt to Larry Rolland's defence over criticism of the plan to transfer the RIBA Drawings Collection to Portman Place, which has led to the resignation of John Harris as curator of the collection.

Past RIBA president Manser initiated the plans to reunite the Library and the Drawings Collection during his presidency from 1983 to 1985.

And he defended his actions along similar lines to Rolland.

Manser said: "RIBA Council voted unanimously to reunite the Drawings Collection at Portman Place so that the institute's most treasured possessions could be shared with a much wider public."

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LDDC investment plans dismissed

MENTS between local councils and private developers to build mixed schemes for rent and sale.

So far, more than 40 acres of land has been offered to the three Docklands councils for rented housebuilding, according to the LDDC. This has not all been taken up.

The Docklands Forum would like the LDDC to look much more seriously at improving school education in Docklands, in addition to providing better training for local workers.

"The success rates in local schools are incredibly low", said the forum spokesman.

The Government had failed to include schools in the LDDC brief.

Official mass

THE first official architects' mass will be celebrated by Cardinal Basil Hume, Archbishop of Westminster, at the Jesuit Church of the Immaculate Conception, Form Street, London W1, on Friday, November 7, at 3 pm.

City Corporation prepares meat market for chop

THE City Corporation is reviewing the Smithfield Local Plan with a view to opening up the area for a possible Spitalfields-type development.

Although Smithfield is a conservation area, the meat market could be faced with closure since the market buildings fall far short of modern hygiene requirements.

The "market survey is being conducted in isolation under our own regime".

Both the results of the local plan and market review should be known by November.

Gaol 'chaos'

THE Home Office has been accused of "monumental incompetence" in building prisons.

The Prison Reform Trust claims millions of pounds has been wasted in cases including the building of a £20 million high security prison which is surplus to requirements and information technology. Details from the director of education and development, IMBM, Kents House, 30 East Street, Farnham, Surrey.

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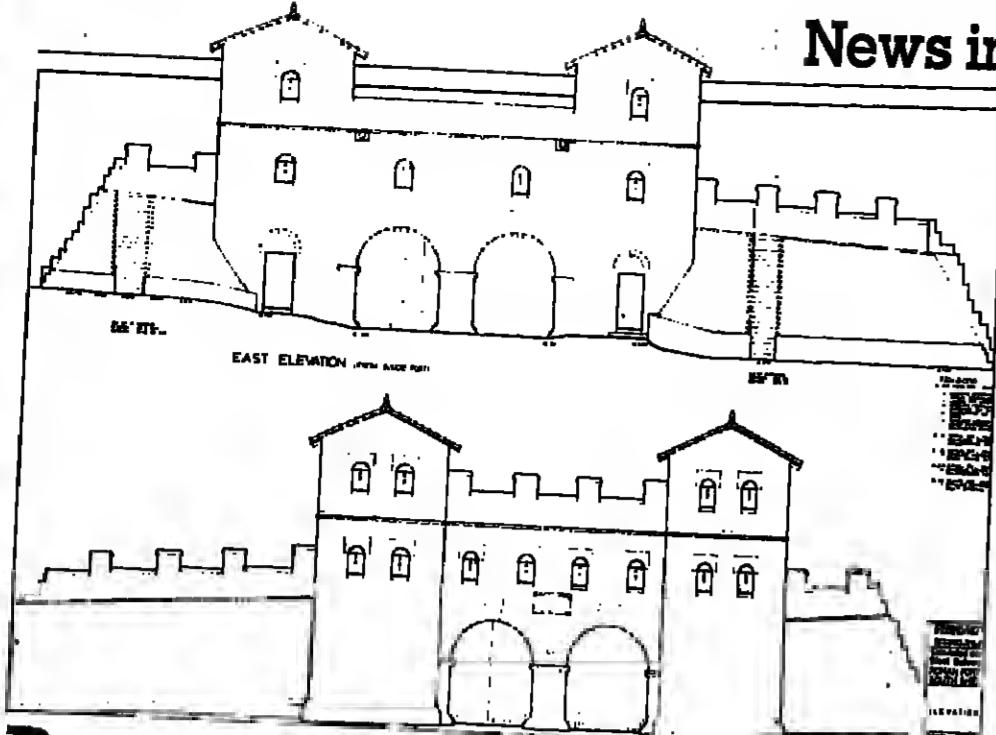
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News in pictures

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Roman fort gets update

Local architect David Ash is masterminding the reconstruction of the 2,000-year-old Arbeia Roman fort in South Shields on behalf of the Tyne & Wear Museum Service.

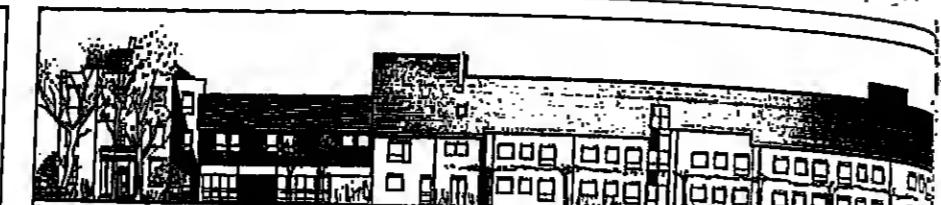
Jain Long Contractors is the main contractor on the £500,000 project, with most of the stonework being carried out by subcontractor Long Stonemasonry.

The fort, which is at the mouth of the River Tyne on the south bank, was a frontier defence base, supply base, and

major garrison until it was finally abandoned in the fourth century.

After this the fort was robbed of its stone and by the late 19th century there were no visible remains and the site was covered by streets and housing.

In 1949 a programme of excavation was undertaken by Ian Richmond and in 1953 a museum was built on the site. Since 1977 more than 40 per cent of the fort has been covered. The rest will be constructed using new stone.



Archbishop holds court

The Archbishop of Canterbury, Dr Robert Runcie, laid the foundation stone for this Church Housing Association complex in Brixton this week. Designed by Peter Barfoot & Partners, the Acme Lane development will provide a 24-room hostel with full communal facilities, six shared sheltered flats for the elderly, 29 shared flats for the elderly, 29 sheltered flats for the elderly, to be called Robert Runcie

Court. Runcie's involvement follows a report from the archbishop's commission on urban priority areas, for the association's response in an area of acute deprivation.

The picture shows from left to right: Bishop of the hostel for single people, and sheltered housing.



Sheltered shelters

One of Britain's first purpose-designed wind-sheltered housing schemes will start on site at Milton Keynes early next year. Designed by the Partnership, the 51-home scheme for the Sutton Housing Trust at Skid Lodge will be protected by specially planted shelter belts of trees. The accommodation consists of a mix of two- and three-bedroom houses. Helped to the rescue by a speech alarm system, complete the scheme, is within the Milton Keynes Energy Park.



Down the tubes

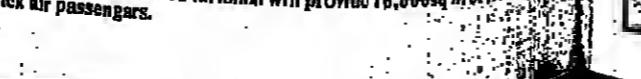
Demolition work recently started on the Grade II-listed Palace Chambers opposite Big Ben, which had been used by the Foreign & Commonwealth Offices. It follows the discovery that the beams supporting the 18th-century Victorian building over the London Underground are deteriorating and would have become unsafe.

Initially it is being demolished one floor at a time down to the first floor, which will remain open. When their leases expire they will be demolished. The Property Services Agency plans to build new offices on the site for members of Parliament.



Flying the train

This cut-away shows the new air terminal at Victoria Station which is due for completion in September 1987. Designed by British Rail's design department, the £2.3 million terminal will provide 16,000sq m of floor space for Gatwick air passengers.



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Sites and sounds

Jonathan Glancey



Quitting a sticky wicket

THE more creative staff at the RIBA often find themselves playing on sticky wickets, likely to be caught in the slips.

But what a surprise when John Harris resigned, 30 years not out, branding his team mates oafs and lunatics. Come, come Harris, play the bureaucratic game. Resign quietly, but don't let the side down.

No one can blame Harris for walking out; the institute hasn't exactly made life easy for him. But then the opposite is probably equally true. Harris certainly wouldn't have got where he has today without the RIBA and piles of uncatalogued and undiscovered drawings at his disposal. But his loss could be more than just the RIBA's. Mrs Phyllis Lambert, the Sengram heiress, will soon be paying Harris to buy up British and European drawings for what will prove to be her superb and pricey collection in Canada. It's a pity that the RIBA and Harris couldn't have come to terms (other than the cosy formal official announcement this week). I think that the bureaucrats and politicians at 66 Portland Place were more than a little jealous of Harris' popularity and his ability to woo the smarts (and richest) people that mattered to Portman Square. Everyone enjoys going to the openings at the Drawings Collection, while it's a lot harder to make occasions sparkle at Portland Place. Harris may have led the institute to a merry dance on occasions, but their's is the real loss. And the next man in? There won't be one. Not that the Drawings Collection is to get the chop, simply that the charming, but quiet, Jill Lever is hot tip for the job.

Apart from this generous and sensible commission, Palumbo has been sending parcels of curios to Clifton that had best not be described in such a prim organ as this.

In the meantime Lubekin tells me that he lives in mortal fear of some conservationist throwing a hand grenade through his Regency cottage window. Apparently he is an embarrassment to the conservation lobby. They are against the changes, although minor, Lubekin plans for the pool, designed to make life better for the DJ-clad birds. Lubekin, by all conservationist rights, should be dead by now. All power, in this instance, to both Palumbo and his architect.

Weight problem

JIM Stirling's mind is turning on weighty matters. He is designing an abstract sculpture for the RA Foster, Rogers, Stirling show which opens this October. The sculpture, based on elements of the Stuttgart Gallery, weighs something in the order of seven tons, which apparently threatens the first floor joists of the venerable Academy. Can this be some sort of joke? Peter Murray and Deyan Sudjic, organisers of the show, should be told.

Vanity publishing

SCORPIO reported briefly on Clive Aslet's hagiography of Quintin Terry last week. But more needs to be said. How on earth does Viking, the publisher, expect to sell an obvious puff? An architect at forty quid a shot? And why is the text the copyright of both Aslet and the architect? Make no mistake, this is no left-it-all-hang-out blog to the racy Bryan Appleby-meets-Richard Rogers style (one of the best architectural biographies yet), but a carefully edited and architect-approved story that conceals as much as it reveals. If Aslet thinks that he can start a new architectural movement along the lines of Jencks' postmodernism or Libby Farrelly's "New Spirit" (about 10 percent

Free the spirit

FINALLY, what is all this "New Spirit" stuff about? I'm sure I remember drinking in the Red Angel bar in Vienna, designed by young spirits Wolf Prix and Otto Kapfinger — both, by the way, old enough to be my father — more than five years ago. I am not a drinking man, but there must have been some reason why I forgot to publish the place in the AR back in 1981.

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BUILDING DESIGN

The Editor's Comment



ardes is inappropriate. What is more, the Church itself would surely draw the line at certain sorts of uses.

The scandal of the Church's treatment of its building stock is amply catalogued in the new book containing a long section by Gavin Stamp (*The Church in Crisis*, Hodder & Stoughton). It is difficult to avoid the conclusion that an institution which has no faith in its own historic buildings, works of beauty and devotion has little faith in anything. The absurd liturgical changes which have made the Book of Common Prayer sound like a used car-salesman's patter are another indication of a deep-rooted problem. In Mayfair at least, let us hope that God is on the side of the planners who are opposing hamburgers.

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Perspective



New attraction for Sloane Rangers

TWO young architects, each working in a different practice, have had the distinction of having a Government appeals inspector, on behalf of the Secretary of State for the Environment, tell them that their proposed pavilion "would look extremely elegant in this setting" and be "particularly attractive at night, when the interior would be illuminated".

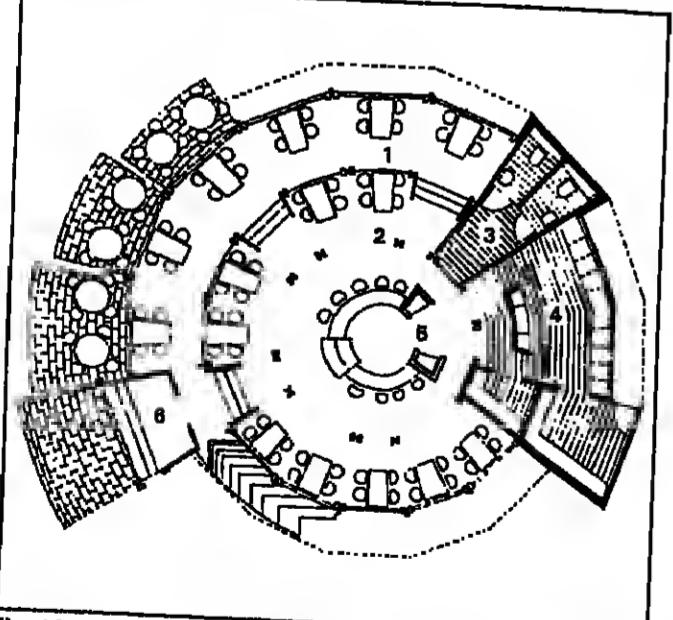
The distinction — and the achievement — are enhanced by the fact that the pavilion in question is proposed for the middle of London's Sloane Square, that it is to function as a restaurant, and that the local council and some 500 residents have objected to its erection, for reasons based mainly on ignorance.

At 31 and 32 respectively, Pieter Lette Van Oostvoorne and Farhad Proshani are on the brink of the big time. Although their plans for Sloane Square still have major hurdles to clear before all those Fergieburgers begin to be served up to passing Rangers, they are already looking closely at other venues. In their scheme of things, architecture mingles with philosophy and sociology, hopefully to the benefit of London.

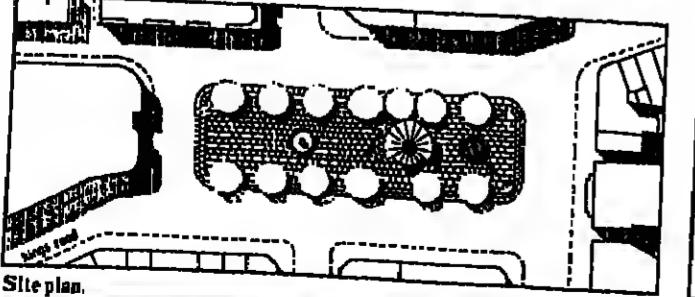
"As places that the public can enjoy, most of London's squares are wasted," Proshani explains. "In spite of the wide-ranging debate about the value of open spaces in cities as generators of social activity, successful attempts to achieve this in this country are few and far between."

"Covent Garden has proved what can be done, but the South Bank has failed to inject life into an assembly of cultural buildings. Elsewhere in London, small open spaces have been more or less abandoned to

Mira Bar-Hillel

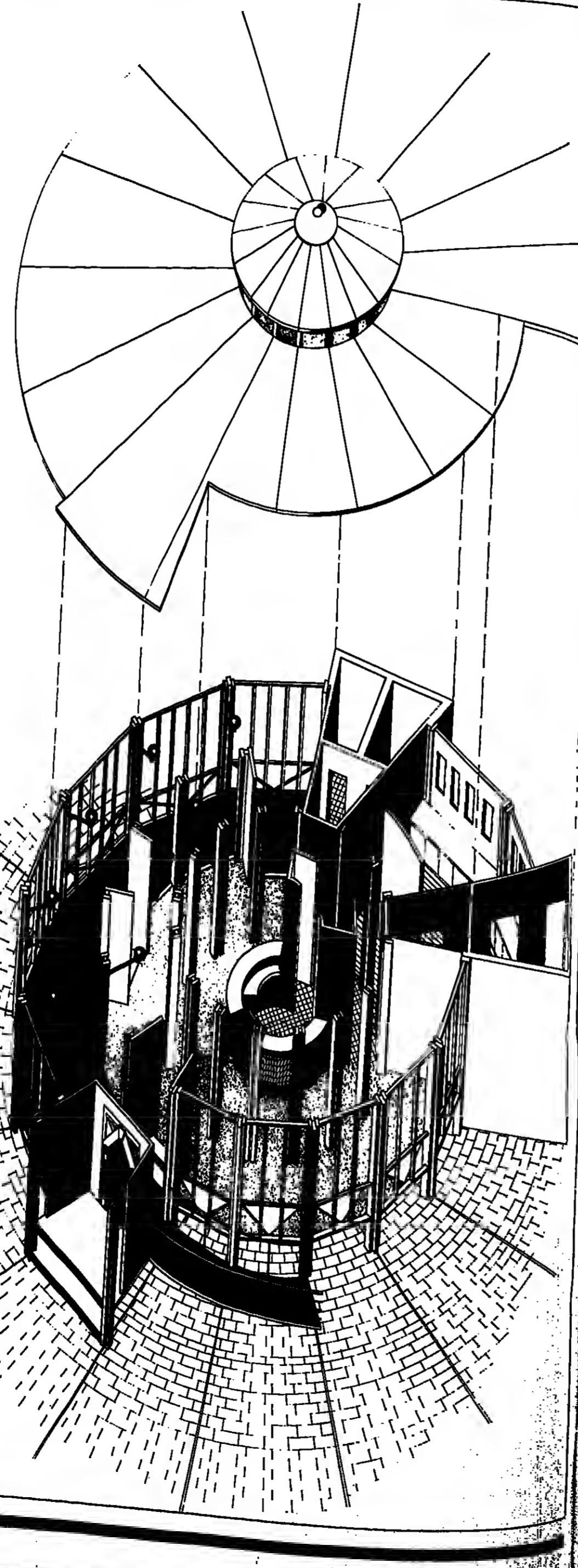


Key: 1 Lower gallery 2 Upper gallery 3 Toilets 4 Mata Kitchen 5 Central bar 6 Main entrance



Site plan

Interior axonometric



Scorpio



Royal touch for new urban design prize

WHICH British architect stands to be the first to receive the Prince of Wales Prize for "the most distinguished completed urban design project anywhere in the world"?

Never heard of it? That's hardly surprising as it was only announced last Friday at Harvard's 350th anniversary celebrations at which Prince Charles was guest of honour (US President Ronald Reagan failed to show as the academics balked at offering him an honorary degree, in the manner of Oxford and our own leader).

It transpires that an "anonymous" donor has made a \$300,000 (£199,000) endowment to fund a periodic prize worth \$25,000, or £16,382.50 at current exchange rates according to my ready reckoner.

But who could this "anonymous" donor be? The Prince himself? I gather not, as the Exchequer forbids such largesse from the heir to the throne. Peter Palumbo seems rather unlikely, in view of the "glass stump" episode, and ABK for similar reasons. Perhaps it's a grateful Bob Venturi.

Business as usual

STORM clouds are gathering again as the hate-love relationship between community architects and the policy-makers at Portland Place, sparks into life.

No sooner has the smell of wet paint disappeared from the new resource centre, and coordinator Lynne Hutton gone off to have her baby, than battle lines have been drawn up once more.

As the great, good and monumenally ambitious gather for the "policy weekend", at which institute attitudes are thrashed out, I regret to report that its commitment to moving community architecture to the "centre stage" could suffer a setback.

Not only are there plans to top £5,000 of CAG's budget, but some want Hutton's replacement to have her time on CAG business slashed by 50 per cent.

• COMPETITION is hotting up between contenders for Ian Finlay's chairmanship of CAG should he decide to hand over the reins of power this autumn. Front-runners are Ben Derbyshire 2-1 on; Jim Sneddon 15-2.

Lutyens snub from Ridley

ENVIRONMENT supremo Nicholas Ridley has turned

A DRAFT government circular on planning suggests housing densities should be eased in inner city areas and increased in the suburbs. The aim of the circular is to discourage development of greenfield sites.

Building Design, September 10, 1976.

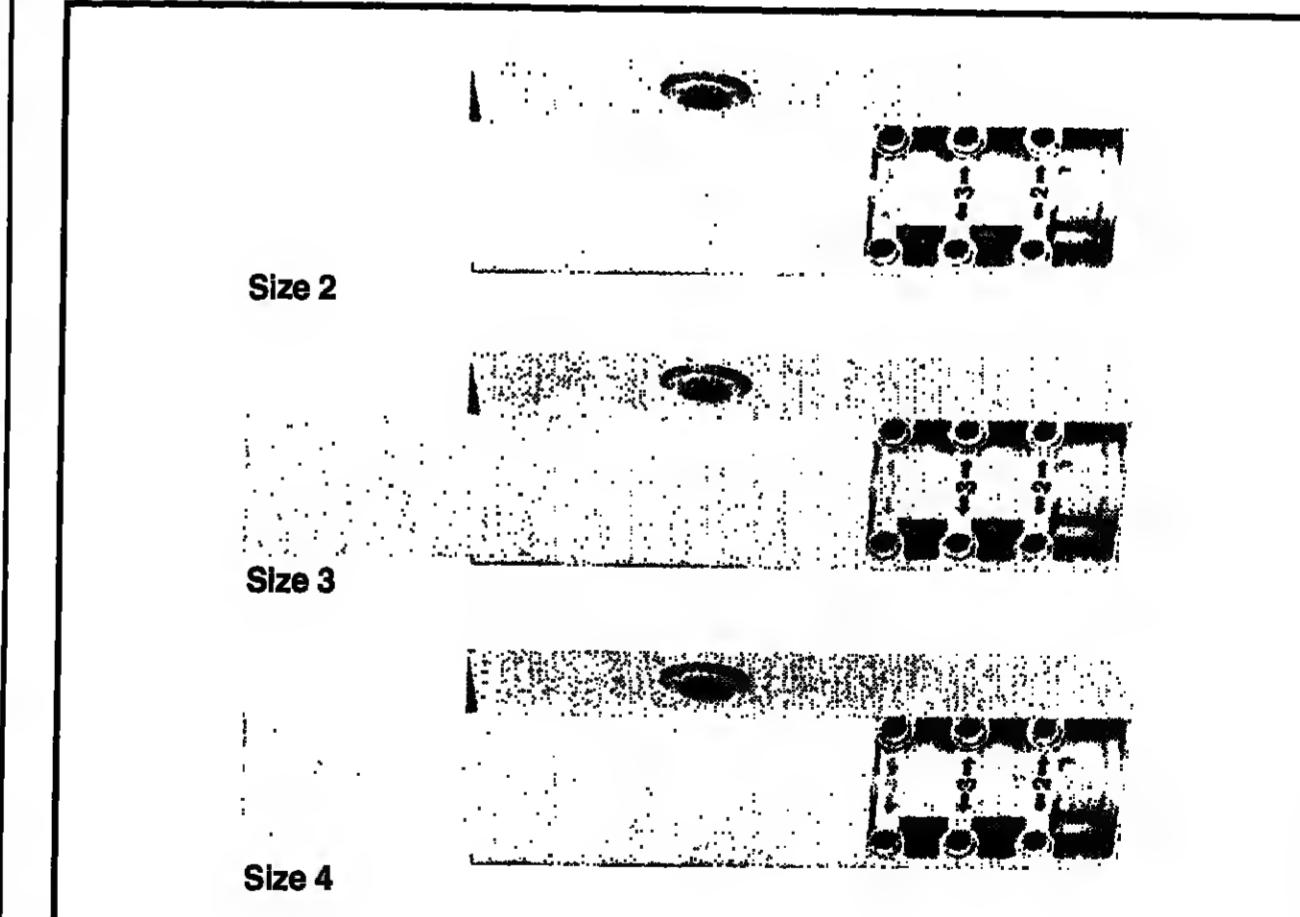
You could be forgiven if this ground plan evokes a sense of déjà vu. Yes, it is the site of Spitalfields Market. And yes, its architect is Richard MacCormac, then as now Jameson. But the "casabah"-style mixed development, conceived for Radiotelevisione Italiana back in April 1980, makes an intriguing contrast with the current proposal. Grand Beaux Arts axial planning with squares and circuses has now replaced an informal matrix permeated by pedestrian routes and connected courts, malls and atria — almost as if it's an attempt to preempt rival neo-classical masterplanner Leo Krier ...

Statistics



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Letters

More control over defects

From John Newlove

TWO years ago (March 9, 1984) you reported attempts made by the Institute of Clerks of Works to encourage changes in the JCT 80 Form of Contract, particularly with regard to Clause 12. You also reported the negative response from both the JCT and the RIBA.

There is now firm evidence that extra-contractual procedures are being used in attempts to overcome the obvious deficiencies in Clause 12. An architect may agree his duties "solely as inspector or himself of the employer". (The word "solely" appears to be in the wrong place. It would surely be better placed after "inspector".) The clerk of works is under the direction (presumably "guidance") of the architect/supervising officer.

The clerk of works will receive delegated authority to issue instructions.

However effective these

Technology and training

From John Le Goad, senior lecturer in structures, Portsmouth Polytechnic

RON Macdonald, in "Teaching technology" (June 27) is correct in saying "technology" teaching can never be separated from the design process. Architecture has its particular emphases within the design process, creating really useful "whole buildings and spaces" elegantly, in specific circumstances.

A building can only be created

successfully by a three-dimensional model of how it will perform under normal and extreme conditions for a wide variety of "causes". These "causes" demand recognition, understanding and choice of the best resolution (analysis/synthesis) in balanced measure. Scientific method cannot be dismissed for the student.

Patrick Hodgkinson (July 4) recognises that a balanced synthesis is vital to develop an "intuitive feel". Intuition can only be gained through observation, analysis and experience — how can you begin to exploit a new circumstance or material (a change in oil price or tensile fabric for example) without successfully analysing the "whole building model"?

"Architectural technology" for mainstream, smallish buildings can be taught by broad-minded up-to-date and informed individuals whatever their backgrounds.

It's a slur that a minority of staff who are science-based specialists are not fully accepted by colleagues because they are not architects, whereas students often welcome their perceptive and creative comment. I accept that there is a longer learning-curve for non-architect staff, which can only be overcome with patience and time. But that would be radically improved by fully integrated, multi-disciplinary education for all involved in building design and elimination of firm professional institution boundaries.

Architectural technology has many variables and even more combinations which are difficult for students to assimilate without guidance in limited-goal design projects. Familiar drawn architecture, so often enclosed over by tutors, is invariably at some technical research frontier with many designs virtually insoluble in a brief student tutorial. Hence the ensuing mismatch between artistic concept and buildable detail necessary for a client, leading to the often seen "technical howlers" — particularly

- which the architect/supervising officer is empowered to issue instructions. Such guidance, even though not an instruction, is to have no effect unless confirmed in writing by the architect/supervising officer within two working days and it only becomes effective from the date of confirmation, not retrospectively to the date when it was first given as one might reasonably expect. This seems to make the whole procedure quite pointless and, in addition, the two-day limit is likely to be impracticable in many cases.
- The employer's needs with regard to inspection are:
- To be entitled to appoint clerks of works or other inspection staff in such numbers and with such skills as may reasonably be necessary to provide effective inspection in all trades.
- For him to owe no contractual obligation to the contractor in respect of inspection.
- For his inspection staff to be under the control of the architect/supervising officer, but accountable to the employer for any failure to inspect adequately and at the proper time.
- For his inspection staff to be able to issue, without any delay, an order for the removal of work which is not in accordance with the contract.

- For defective work to be removed in reasonable time so that other work is not prejudiced and so that the employer is not unnecessarily delayed or interrupted.
- For inspection staff to be provided with facilities for the proper exercise of their duties.
- For the withholding of payment for work which is not in accordance with the contract.

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procedures may be, the fact that they are considered to be necessary shows that the provisions of Clause 12 are unsatisfactory. And what is the legal vulnerability of an architect or organisation when recommending or using a form of contract which is known to contain an unworkable clause?

The provisions of Clause 12 are summarised below:

- The employer is entitled to appoint a clerk of works.
- The clerk of works exercises his duties "solely as inspector or himself of the employer". (The word "solely" appears to be in the wrong place. It would surely be better placed after "inspector".)

The clerk of works is under the direction (presumably "guidance") of the architect/supervising officer.

Obviously this takes us nearer to the day when clerks of works will receive delegated authority to issue instructions.

However effective these

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There is now firm evidence that extra-contractual procedures are being used in attempts to overcome the obvious deficiencies in Clause 12. An architect may agree his duties "solely as inspector or himself of the employer". (The word "solely" appears to be in the wrong place. It would surely be better placed after "inspector".)

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Opinion

A planning proposal

Architect/planner Colin Bloch argues for positive attitudes on aesthetic control.

TOWN planning in Britain remains on the threshold of a dilemma concerning urban design and the management of aesthetic control within the framework of planning law and procedures.

Central to the dilemma is the question of who, or which, of the competing professions of architecture and planning, is best equipped to assume responsibility for urban design. As a function of government, it is administered by local authorities, but the scope for discretion is so large as to result in a wide spectrum of differences in application. In Bristol, for example, the planning department enjoys the luxury of an urban design section staffed largely by architects, and can afford to give attention and to conduct detailed aesthetic negotiations over some 10 to 15 per cent of all applications. Other authorities rely on conservation advisory panels, usually supplied as a free monthly service by the RIBA, while there is at least one authority which has no in-house architect and refuses to accept the free RIBA panel. Therefore, no matter what the spirit or intention is of statutory provisions for aesthetic control, there is enormous disparity in its application.

It would be an easy and comforting assumption to claim that aesthetic control is in the competent charge of qualified planners. Two quick tugs at the knot rapidly unravel the myth: first, not all planning is undertaken by qualified planners and secondly, there can be no assumption that qualified planners have sufficient or any training in design.

The first statement is difficult to substantiate statistically, yet personal experience suggests it to be true; but the second, on the urban design training and aesthetic awareness of planners, has been substantiated. The Royal Town Planning Institute syllabus is not in fact a syllabus but is a set of guidelines which promotes flexibility, and in which urban design training is not compulsory: the result of this is that the average post-graduate student will receive 17½ hours of direct teaching, and the average undergraduate 35½ hours throughout their recognised courses.

The competitive and well-known debate between architects and planners continues and it is necessary here only to summarise the opposing views. Architects feel that planners are ill-trained to impose aesthetic control, and that they often overstep the statutory mark in detail in the detail of architectural design. Planners feel that they have a statutory and social responsibility to protect the public from architectural whim and excess, and the developer's greed. Little cheer is added by the exemption from planning control enjoyed by architects working for the crown agencies, nor by the apparent inconsistency with which major appeal decisions are made and exempt areas designed.



Landscape Institute to press for greater involvement of its members in the statutory planning process.

Two further factors should also be considered: the growth of urban design which is recognised by the RTPI, and by the RIBA for its Urban Design Diploma.

The planning profession, as represented by the RTPI, has grown by 240 per cent in two decades, whereas architects during the same period have increased by only 36 per cent. Even more surprising than the mere numerical growth of the planning profession is the reduction within it of architectural representation. Whereas in 1962 some 41 per cent of planners were architects, by 1983 this had reduced to 10 per cent. The downward spiral will continue: of the youngest generation of chartered town planners elected since 1980, only 3 per cent are architects.

More architects must be attracted to planning to redress the accelerating imbalance.

The joint initiative at Sheffield, Liverpool and elsewhere to develop architect/planner courses is commendable but, producing only a dozen or so dual graduates each year, will have no impact. It is acknowledged that funding and tertiary education policy is central to the problem, but other solutions exist. A review of public sector career structures could make the dual qualification sufficiently

attractive (as for medical specialists) to encourage self-funding and sponsorship: this will involve a small and significant impact.

If dual qualification is not to be wholly effective, then action must be turned towards intensifying the design training of planners.

Change must be sought into RTPI guidelines for recognised schools, so that design becomes a major and compulsory component of recognised courses, to such an extent that undergraduate courses would have to be extended by at least one year and the relevance of post-graduate courses would be questioned. An extension of this idea is that the RTPI could acknowledge that the scope and task of planning has expanded as have the interests of its members, and that in order to sustain credibility for such numbers and to encourage specific excellence rather than general competence, specialist subdivisions could be established. The RICS and the Landscape Institute have nine and three subdivisions respectively, and the RTPI should consider at least three: development control, urban design, strategic planning and research.

Rather than being unduly preoccupied with the petty political dilemma of which profession is responsible for aesthetic management, and the ensuing rhetoric, a combined forward vision of beauty, cohesion and delight in our cities should be pursued by all parties claiming to be interested.

Colin Bloch is an architect/planner partner in the Bristol office of T. J. Johnson & Partners.

IN one internationally funded school building project in Sudan recently, where the traditional building material is mud, a German prefabricated panel system was manufactured in Portugal and brought in through Kenya.

It was used to erect primary schools, so that design became inaccessible that in some instances, only the foreign contractor who assembled them could actually vouch for their existence at the end of the construction period.

The irony is that the children for whom these schools are intended are the ones who are expected to repay the foreign

Where then does the solution lie if the design aspects of town planning are to be strengthened? Central government appears not to want to take any initiative as evidenced by the lack of even preliminary results from the "Time for Design" experiment, and the failure of the 1983 draft circular, *Good design and development control* to be ratified. The solution must lie, therefore, between the professions and the education systems which they influence, and the initiative would best come from the planners.

As a result of unrealistic high construction standards, which discourage traditional building techniques, many developing countries are forced to rely on foreign contractors and professionals in some cases diverting materials. The import of materials results in loss of foreign currency, long delays in delivery due to scarcity and distance of building sites, and the need to acquire special building skills, not readily available locally.

There are, therefore, many advantages in adapting local materials for school construction.

There is no doubt that a reduction in costly imported

construction materials for school sites. In one example recently visited in Pakistan's Baluchistan Province, construction of a school was entrusted to the local head teacher.

As a result of unrealistic high construction standards, which discourage traditional building techniques, many developing countries are forced to rely on foreign contractors and professionals in some cases diverting

more than 50 per cent of

total employment in many developing countries is usually derived from building activity.

Contractors, therefore, need to pay more for often scarce

materials. The import of

foreign materials for school construction results in inadequate maintenance. Invariably, once buildings are handed over to the occupants, little attempt is made to inspect and maintain buildings. In many other parts of

Pakistan, recently visited, classes

are held outside classrooms,

either because of misuse or lack

of space, or because buildings

are in a bad state of disrepair —

or simply because buildings are inappropriate.

The universal answer to these

problems in many countries has

been community participation.

Here, government agencies

make the mistake of asking

communities to supply mat

erials and labour free, often

exploiting people as an unpaid

workforce, with little say in the

decision-making process. The

truth is that beneficiaries need to

take part not only in physically

building a school, but also in

deciding priorities. There are

is less expensive and faster to build.

The drawback is an acute

absence of local construction

capability, particularly in iso-

lated locations, and a chronic

lack of government resources to

adequately supervise scattered

school sites.

In one example recently

visited in Pakistan's

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Community architecture in

England, with or without royal

blessings, might well provide

respectability and some work

for under-employed chartered

architects. But in the third

world, local people knowing

how to build cost-effectively

with meagre resources are often

the difference between having or

not having a primary school in

the village.

Even where the local con-

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Legal

Opinion valid but not final

London Borough of Camden v Thomas McFarlane & Sons Limited (HIS Honour Judge Esq Lewis QC sitting as Official Referee — July 4, 1986)

The Court in this case dealt with two preliminary issues regarding architects' payment certificates. The contract was a JCT63 Local Authority Edition with Quantities (July 63 revision) and concerned the construction of 219 houses at Prince of Wales Road Smith in the Ilford of London.

In summary, a final account was agreed. This satisfactorily passed through the local authority (this is not of course a general requirement under JCT 63) and the final account was also approved by the appropriate council committee. Thereafter, in accordance with the internal payment procedures of the plaintiff council, an official in the quantity surveyor's department prepared an interim and final payment certificate ready for signature on behalf of the architect named under the contract who was the director or architect.

After the preparation of these certificates, but before they were put up to the appropriate chief officer for signature on behalf of the architect, a check was made with the job architect to ensure that there was no reason, eg defective work, why they should not be issued. The job architect accordingly inspected a 20-storey block which was part of the contract and noticed that the slip brick cladding had cracked. As a result, the certificates at that stage were held back on file in the quantity surveyor's department.

Subsequently, a new chief quantity surveyor was appointed. At the time of the hearing he had died. Shortly before the case came on for hearing it was discovered that this interim and final certificate had at some stage been signed by this chief officer on behalf of the architect, although it had not been sent to the treasurer's department for payment and no copy of it had been sent to the contractor as required by the contract.

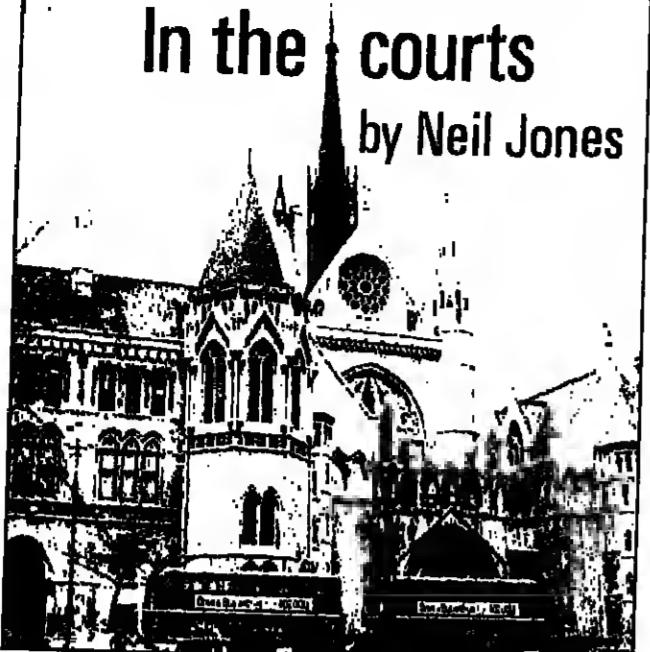
The two preliminary issues which were raised on these facts were as follows:

- Was a valid final certificate issued?
- Did the issue of an interim certificate which required the architect to state the amount being due as "the total amount of the work properly executed" mean that the architect was expressing an opinion that work done by the building contractor had been properly executed and therefore could not be challenged by a court, but only by an arbitrator opening up and reviewing those interim certificates — per the Crouch decision?

Clause 3(8) of the contract (see now clause 5.8 of JCT 80) stated that:

"Any certificate to be issued by the architect... under these conditions shall... be issued to the employer and immediately upon the issue of any certificate the architect... should send a duplicate copy thereof to the contractor."

The judge decided that while there was proper form and content to the certificate in that it was valid on the face of it and properly signed, it had never been issued. Simply for the architect or someone with his authority to prepare and sign the certificate without more was not sufficient for it to be issued and

In the courts
by Neil Jones

until it was issued it could not take effect and accordingly the contractual rights of the parties.

The judge referred to the case of *Tokio Construction Company Limited v Charlton Estates Limited* and the judgment of Edmund Davis J when he said: "... I have some difficulty in thinking that there would be a sufficient compliance... if the architect certified in writing and then locked the document away and told no one about it."

The second preliminary issue was based upon a contention by the contractor that, first, the interim certificate was tantamount to the expression of an opinion on the part of the architect that the work covered by it was properly executed by the contractor and, secondly, that this being the case, following the decision in *Northern Regional Health Authority v Derek Crouch (Court of Appeal)* only an arbitrator could open up and review that opinion so that a judge would have to regard it as conclusive and binding upon him.

The judge quickly and correctly disposed of this argument. First, he made the valid point that the primary purpose of the interim certificate was to ensure that the contractor received regular stage payments as his work progressed. It was not the intention of the interim certificate to bind the employer as to the satisfactory nature of the work carried out by the contractor. Indeed, by clause 30(7) and 30(8) the contract expressly states that no certificate other than the final certificate is to be conclusive evidence that the works have been properly carried out.

The judge went on: "This means that each time an interim certificate is issued the architect is only expressing a provisional view that the works have been properly executed up until the date when he makes his certificate... He is plainly free to take a fresh view each time he issues an interim certificate and his opinion about the quality of the works cannot become conclusive... until he issues his final certificate."

Comment:

It is respectfully suggested that the judge was clearly right in the way he dealt with the issues raised before him.

'Repugnant' proposition

Design 5 v Kensington Housing Association Limited (Before His Honour Judge David Simon QC sitting as Official Referee — May 12, 1986)

One or two preliminary issues were raised in this case in relation to the counter-claim by the housing association against the architect for a housing project.

increased expenditure of £14m. Paragraph 10 provided at sub-paragraph iv as follows: "Housing association grant will be calculated by reference to the actual costs of the improved scheme".

It was claimed by the architect that the secretary of state had therefore exercised his discretion to grant HAG and had bound himself to calculate the same by reference to actual costs. They went on to contend that the association's entitlement to such costs was not diminished by any alleged negligence on the part of the architect.

During the course of construction, the main contractor had gone into liquidation and the association had in due course entered into a further contract with another contractor for the completion of the construction. A great deal of remedial work had to be carried out, leading to what was described by the director of the London region of the housing association as a "massive over-spend".

The architects were dismissed and a certain Mr Walker was appointed as project manager. The houses were eventually completed to the satisfaction of the association's professional advisers, and no legal principle

certified of practical completion because of the existence of serious design and construction defects which required further remedial work..."

The judge summarised the issue when he said: "... what is of moment is whether the payment of monies by the Department of the Environment under statutory powers to a housing association can preclude to any extent the housing association from recovering damages from a wrongdoer should it be proved that the negligence or breach of contract of the wrongdoer occasioned payment of part of such monies".

The judge held that the reference in the letter of June 18, 1976, from the DoE that HAG will be calculated "by reference to actual costs" was to be interpreted as in contrast to "yardstick costs"; it did not mean all cost however incurred in the completion of such a project as might eventually be approved.

He went on: "It is not realistic to suppose that by the use of the words 'actual costs' the secretary of state can be said to have undertaken to make the public purse available to finance all or any of the failures of the association's professional advisers, nor does legal principle

so require. My mind, stretched as it is by the argument of counsel, cannot embrace such a proposition which I find repugnant to public policy and beyond the contemplation of the parties..."

The judge also decided that interim HAG payments were due, ie they had no direct bearing on the final HAG grant, so that to the extent that they were credited for remedial works they could be clawed back in the final assessment of the grant depending upon the success or otherwise of claims for damages by the association against the architects.

Approximately eight years after the building was completed, at about the end of 1977, the plaintiff noticed cracks in the floor of the lounge. Floor blocks were lifted and revealed cracking of the floor slab. An expert was called in and he reported that there was evidence of marked settlement to the floors in the lounge, dining room and kitchen.

The significant feature in this case (as in many others) was the effect of the prolonged drought of 1976. It was accepted that the long drought which took place in 1975 and 1976 was not foreseeable back in 1969. It was further accepted that this drought had an effect upon the subsidence of the floor slab.

After reviewing the facts,

expert evidence and codes of practice, the judge found that the subsidence was a layer of hardcore followed by a layer of organic soil. The floor slab was a foundation within the meaning of the Building Regulations and as such was required to safely sustain and transmit to the ground the combined dead load and imposed load in such a manner as not to cause any settlement or other movement which might impair the stability of the whole or part of the building.

The plaintiff argued that time only began to run from the date when damage was suffered and that damage was first noticed when damage to a fine was discovered and that it was only from then on that the damage resulted in danger to health or safety. As the six years in connection with actions under

the Building Regulations only starts to run once the property has become a health hazard, the plaintiff contended that her action could not be statute-barred.

The judge, however, held that there was a sufficient degree of settlement of the floor slab before April 1978 for the danger of cracking of the flue to be imminent. He held, therefore, that time began to run before April 1978 and that even if he were wrong in his finding that the council had not been negligent, the claim against them would in any event be statute-barred.

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Neil Jones is a solicitor with Neil Jones & Co of Birmingham, specialising in construction law.

Legal

to successfully defend such action and even more so where the plaintiff is a widow. However, such is this case.

Wokingham District Council inspected and approved building plans and also carried out inspections during the course of construction in around 1968 to 1969 in respect of 6 Priors Wood, Crowthorne, Berkshire. The council had placed upon it duties of building control under public health legislation.

The judge also decided that interim HAG payments were due, ie they had no direct bearing on the final HAG grant, so that to the extent that they were credited for remedial works they could be clawed back in the final assessment of the grant depending upon the success or otherwise of claims for damages by the association against the architects.

The judge held that the cause of the subsidence was the compression of the organic soil and that this was only triggered off or accelerated by the drought. On the other hand, the council said the cause of the settlement of the slab was solely the effect of the slab drying out, shrinking and resulting in compression.

The judge held that there was some degree of compressibility in the organic element of the soil in any event but that it was so low that without the drought it would not have caused subsidence. The subsidence was caused by the compression both of the organic and non-organic elements brought about by the exceptional and unforeseeable drought and accompanying heat of 1975 and 1976. On this

basis the judge held that the council was not in breach of its duty of care.

This disposed of the case, but as the judge had heard arguments on limitation from the council he decided to deal with them. He reviewed the leading cases on limitation of actions. The writ was issued in April 1984 so that the cut-off date for the purposes of limitation was April 1978.

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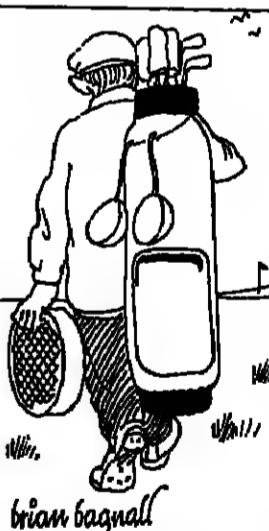
Planning appeals**Confusion cleared up**

"... and a pair of pearly gates..."



"It seems to me that the roof line would only be acceptable if it is lower than that of the adjacent houses in St Peter's Close, and because of the confusion regarding drawings, I will make a condition to that effect."

TAPP/N/1920/4/85/03529/P?
Hersham Borough Council



There will be an application to remove the condition, if indeed the condition is not even now too vague to be enforced.

APP/C/1950/4/84/02481/
Welwyn Hatfield District Council

Tarnished visions

BY A NO DOUBT Freudian slip, a decision letter issued by the DoE refers to Lord Brockel's appeal against refusal of planning permission for a "gold course" (sic) on part of Brocket Hall Park, Welwyn.

The sole reason given by the local planning authority was "the loss of high-quality agricultural land" for a golf course.

The Secretary of State for the Environment allowed the appeal, but imposed a condition:

"The golf course shall only be used in conjunction with the use of Brocket Hall as a conference centre."

This may somewhat tarnish Lord Brockel's visions of a "gold course", but no doubt after it has been constructed,

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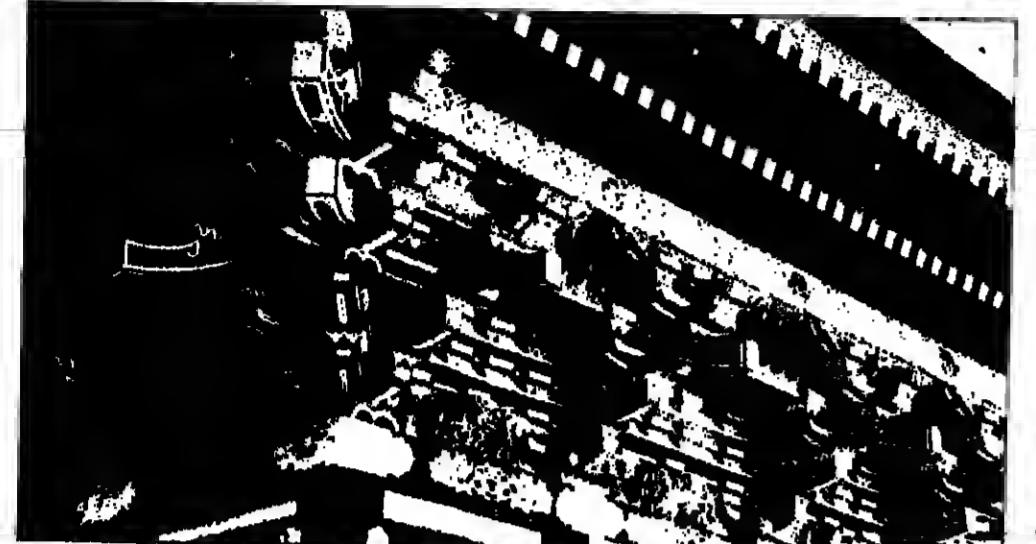
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Japan

ZEN AND THE ART OF BUILDING MAINTENANCE



Tosho-gu Shrine, Nikko. Detail of the lowest level of this five-story pagoda, famous for its extravagance.

The search for perfection overrides deadlines and budgets in the restoration of Japan's shrines and temples. Tim Buxbaum reports.

ANY信徒 on a Grand Tour set in the frenetic 1980s would be hard pushed to explain away the absence of Japan from his itinerary.

Cheek by jowl, zen and kabuki, shrines and baseball, rice paddies and pachinko, this land of melodramatic contrasts has produced in recent years some bizarre new buildings which reflect all too well the snobbish energy of life pulsating in this intriguing country.

But it would be quite wrong to think primarily of modern Japan as no more than highly mannered architectural structures scattered through the

desert and sometimes fabulously urban sprawl which follows, in an almost unbroken conglomeration, the main Shinkansen lines all the way from Tokyo to Hakata. To one side lies the ocean; to the other spread great populous conurbations like Nagoya and the Nara Plain: towns are squeezed into shape by the rising hills which form the great bulk of the land mass, offering terraces for orange groves and tea plantations before rearing up to snowclad mountains, volcanic peaks, and comparatively remote valleys.

A pronounced generation gap and significant cultural watershed are still very evidently the legacy of the war stamped onto contemporary life on this part of the California-influenced Pacific Rim. On the face of it, the packaged consumer lifestyle of Japan is thoroughly Westernised—but look carefully; this is only a mask. In any case, the lifestyle is confusing. Who knows whether one's host will live floor-based tatami-style and sleep on futon, or sleep in a bed and dine in high chairs round the latest "English-style" dining table from the department store? Here at least is one conundrum not solved by age; young people do both. And what does one make of the ubiquitous soft armchair with sawn-off legs which can be used "traditional style"?

In recent years, like the nation as a whole, design-conscious architects have tended to look forward to their conception of the future rather than back for inspiration to a past which over the past few decades has somehow seemed culturally remote. Many established Japanese architects refer to European influences in their work. It appears that schools of architecture teach little about a heritage rich in sophisticated timber shrines and temples, and palaces with screens and shoji paper windows. The emphasis instead is very much on concrete technology, and to some extent this is understandable when one considers the natural disasters of earthquake, flood, fire and hurricane which have occurred all too frequently in Japan's history. In fact many formerly historic timber castles have been rebuilt since 1945 in concrete in a characteristically unsentimental and pragmatic—if rather curious—decision to "restore".

The architectural possibilities of "heaviness" and "permanence" offered by concrete construction are something which appear rather foreign to the traditional vocabulary of Japanese building. At Ise Shrine, for example, it is the "idea" rather than the "fabric" which expresses permanence. This enormous and world-famous Shinto shrine has been regularly rebuilt every twenty years for centuries, and the 60th such rebuilding took place in 1973. Each time the old shrine remains in place until the new one is completed on an adjacent site (comparison ensures perfection), then the old shrine is demolished, leaving behind a suitable memorial. The quality of materials and craftsmanship is exquisite—a hallmark of many buildings in this country

and power tools and modern techniques are used where appropriate.

Recently, however, concern has been expressed about the extravagance of such rebuilding. Hundreds of large hardwood trees are sacrificed, representing a considerable financial burden and incurring increasing condemnation from conservationists who regard the desire for "ritual purity" at Ise as a prime example of the rapacious Japanese appetite for hardwoods which are often imported rather than home-grown.

Today, few other structures are rebuilt in the same way as Ise.

Growing emphasis is being placed on the ongoing care and conservation of buildings which the Japanese are beginning to realise with pride in a spectacular heritage which ranges from the breathtaking simplicity of the elegance of Katsura Imperial Villa to the stunning polychromatic exuberance of the shrines at Nikko. Bunka-cho (the Agency for Cultural Affairs) is the Tokyo-based organisation which co-ordinates much of the conservation work to historic buildings, and this year it is involved in about 100 schemes of restoration and repair which range from the Kannondō of Shofukiji in Kitakata to operations at Shizukasengenji-ya.

Independent bodies and Buddhist authorities are also active in such work which attracts grant aid from city and prefecture funds. Some of the most spectacular conservation work is carried out at Buddhist temples and Shinto shrines. These occur throughout Japan, scattered liberally throughout historic centres like Kyoto, but considerably less easy to find in settlements which were flattened in the war and subsequently rebuilt, a shadow of their former selves. The smallest are tiny buildings, perhaps hidden in the woods; the biggest, great developments—headquarters of their respective sects—endowed with treasure houses and extensive gardens of refinement and delight.

The best known include

the ascetic raked-gravel enclosure at Ryozenji, the gaudy

processional route of hundreds

of vermillion torii

leading into the trees at Fushimi-Inari, and the Great Buddha Hall of Todaiji Temple in the deer park at Nara. This today is the largest wooden structure on earth, recently repaired, yet it is only two thirds the size of the temple which stood here prior to the rebuilding of 1709. It shelters a Buddha figure whose outstretched hand can seat a man. About the year 800 twin seven-storey pagodas were built nearby, each apparently 100m high.

Larger temples and shrines (the distinction is sometimes blurred) may be laid out to include an entry gate of twin pavilions sheltering grotesque demons, a main hall resplendent with images of Buddha and suitable offerings, a squat belfry, possibly a treasure house, a pagoda, quarters for the monks, and a host of smaller structures for burning incense and taking mouthfuls of the water of ritual purification (these days the communal ladle may be housed in a sterilising unit).

There will also be a cascade of

souvenir shops, for the main visitors will be massed regiments of schoolchildren. There are also foreign tourists and ordinary Japanese who visit to pay their respects, pull the ropes to rattle the gongs to "wake the gods", clap their hands twice, make an offering and say a brief prayer. Not least among the visitors are those

businessmen who wish to appease patron deities of agriculture and commerce. The Buddhist monks seem well in tune with the modern world, frequently holding "car blessing" ceremonies, and even, in June this year in Tokyo, holding a ceremony to bless 200,000 used brasiers.

The

richest

collection

of

historic

buildings

and

the

un-

disputed

cultural

capital

of

Japan

is

Kyoto.

It was indeed

the

imperial

capital

for

nearly

1,000

years.

Probably the most

famous

building

in

Kyoto

is

the

elegant

Golden

Pavilion

at

the

Temple

of

Kinkaku-ji.

Built

originally

in

1397

(in the

Kita-

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of the

Muromachi

era),

it underwent

only minor

changes

until

1950,

an opulent

and beautiful three-storey garde

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pond.

Shizukasengenji-ya

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Nara

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Japan



Kiyomizudera, view of the scaffolded pagoda and the main hall or "honden" on the right.

Zen and the art of building maintenance

from page 18
enough. Repairs to the three-storey pagoda are costed at 300 million Yen and the timbers are two years.

The Kiyomizudera Temple complex lies by misty hills to the south east of central Kyoto and is best known for its main hill or *Honden*, which is built out from the side of a hill on a great forest of timber columns and houses the eleven-faced "thousand-armed" *Kannon Bosatsu* or Bodhisattva of Mercy which has a history of 1,200 years. Various other structures lie nearby. The three-storey Pagoda itself is the largest of its kind in Japan and is contemporary with Kiyomizudera's *Sannen Gate*: both are from the early Tokugawa period and were completed in the early 1630s. It is claimed that these are the first major repairs since then and funds have been swelled by selling "personally initialised" copies of Buddhist Sutras, and by the usual practice of encouraging donations for dedicatory rotties.

The scaffold is a chunky steel frame on concrete foundations. All lifts are fully boarded and access between lifts is by means of timber ramps which seem hazardous when muddy, but which prove no problem for the workmen in their split-toed boots and strange "plus-four" type overalls. Opaque wire-plastic screens surround the scaffold. Nearby is the site hut (haven of green tea!) where engineers rather than architects liaise with the adjacent carpenter shop where traditional saws (*nakigiri*) and adzes (*chouji*) are used in conjunction with power tools. Machinery is used whenever it is expedient, but rarely, for example, where an adze-cut surface would be more appropriate.

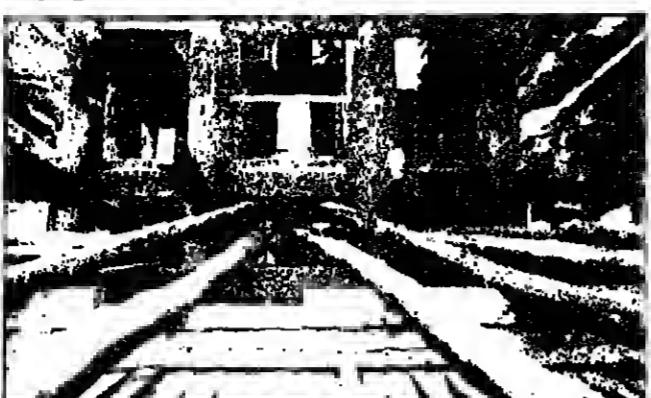
On the ground, ready for re-erection, stands the spire of the pagoda or *sora*, a 1,200kg cast iron and bronze assemblage of rings or *Kukk*. Timber repairs are usually necessary for reason of simple neglect; accumulations of leaves, water penetration through roofs of bark or tile, and attack by worm, rot, and mason bees. Unsawn timber has been frequently used for cantilevered rafters and this is prone to sawdust decay; at higher levels often only the visible face of any timber is dressed. Most of the

timber at Kiyomizudera is Japanese Hinoki (Chamaecyparis obtusa), but denser woods are used for support brackets.

Unswept pagoda roofs are deemed to be "male"; down-swept roofs are "female". The silver-grey tiles from the roof of Kiyomizudera's pagoda have been stripped, to be replaced with salvaged and new hand-made tiles when structural works are complete. Most timber connections are by dowel or traditionally proven joints like the sickle (*koma*) or *jyu-hiza*. Cast-iron cramps are also used and copper washers finished in gold are sometimes incorporated between the wood and the iron. The only fixings are bamboo "nails" which are particularly good because they swell after insertion, and these are used to hold together the softif *orurago*, which is built up of laminated timbers. The main central post of the pagoda, the *shin-hashira*, is formed of two long and massive timbers locked together with metal bands. Sacred Buddhist relics are traditionally interred below the base of this post.

Originally, constructional timbers were often identified by a brush-painted *konji* notation. Now, dismantled timbers and new timbers are marked throughout with small pine tags. As little new timber as possible has been used in the repairs at Kiyomizudera, and where there has been localised decay this has simply been cut out to allow a small piece of slightly oversized new (but well seasoned) timber to be fitted in its place, held by modern glues and cramps. Timber preservatives are commonly used. New timber is only toned down artificially where it is left to be particularly visually jarring; thus a complete new softif may be left to weather naturally, but a single new support bracket may be camouflaged. At lower levels of the pagoda teams of specialists are already at work repairing the complex with brightly coloured stencil patterns and applying gold leaf.

Timber is sized according to certain rules, and an awareness of certain building measures developed over the years is fundamental to an understanding of traditional Japanese architecture. The "standard-



New and old timber in the pagoda roof at Kiyomizudera — the rafters are no more than cantilevered tree trunks.



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Practice Profile

PUTTING ON THE STYLE

In the first of an occasional series of articles on young practices, Fiona Gorman talks to the partners of Clarke/Renner Architects.

THE paucity of architectural work nowadays has promoted a new breed of hard-headed businessmen, with just one product to sell — good design.

Among these resilient and cost-conscious creators are the 18-month-old Clarke/Renner Architects. Gone are the days, says partner David Clarke, of professionals politely posturing and evading publicity. The future is in going out and promoting oneself.

All this from an embryonic practice with just one completed project behind them — a rent addition in a two-storey house for first-time buyers. But sitting in their light, attractive new offices off Lutonbury Grove, the youthful practice epitomise the new approach.

Both Clarke and partner Karl Renner are products of the large commercial practice, with its advantages of a varied portfolio of projects and disadvantages of personal anonymity bound up with corporate identity. They met in 1982 at Chapman Taylor, pledged to set up in business together and did so in March 1985 in a small studio in Clerkenwell.

The practice now numbers six — and is looking to take on two more immediately — and has just moved to the high-profile Royalty Studios designed by Campbell Zogolovitch Wilkinson & Gough with their developer arm, Charterhouse Estates. Roger Zogolovitch is something of an office hero for Clarke and Renner, for his inventive and distinctive architecture, and his ability to combine this with a strong business sense to great advantage.

The studios appealed not just for their location and as the product of the man, but also for their approach to architecture. The design is not extravagant, but is refined by details such as the circles inscribed throughout

the windows and the polished maple floor.

"The studios reflect our ideas of architecture," says Clarke, "not necessarily in detail, but in demonstrating that quality need not cost much. Good design at sensible prices is also what we aim to give."

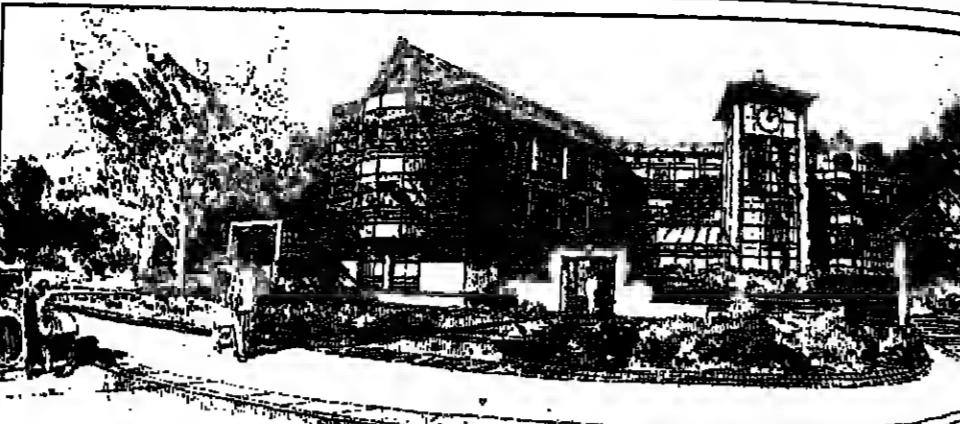
Sounding like a high street signwriter running on a busy day, Clarke is keen to point out that business house does nothing to betray their professional ideals of skills. After all, if the product does not stand up to scrutiny, neither will the venture.

If the practice has a corporate image, and the thought makes the corporate jitters rise, it is in the nurturing of romanticism with sound business intuition. "But," adds Clarke, "there is nothing rosy-tinted about our outlook. We're in business to make money and the product is good design."

This much has been learnt in the huge corporate training ground, but other values are cast off readily. Neither partner warmed to the constraints of conforming to the large practice image, with its hackneyed vocabulary. "The frustrations," says Renner, "did not come from the outside — the planners and public — but from the inside." Now, having tasted the freedom of their own concern, neither Clarke nor Renner could contemplate returning to large practice. And both are adamant that their own practice should provide as liberal a working environment as possible.

But having taken in the rules of commercial architecture, Renner and Clarke know what tactics to employ in the fray. "Commercial clients realise that good architecture pays," says Clarke. "It is essential to get planning permission, and it reflects in the rents agents can attract."

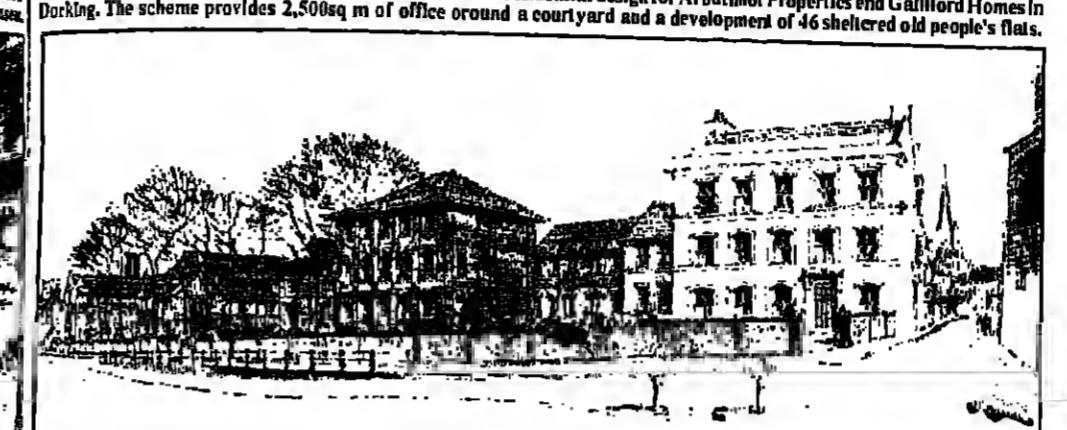
Right from the start the practice has been consciously putting its best foot forward,



Clarke/Renner Architect's design for a 2,040sq m speculative office development in Guildford and below: design for 50 flats at Wimpey Homes within the walled garden to Tadworth Court, Surrey. The £1.5 million scheme is waiting for planning consent.



Above and below: Elevation of Clarke/Renner's office and residential design for Arbutus Properties and Galfrid Homes in Dorking. The scheme provides 2,500sq m of office around a courtyard and a development of 46 sheltered old people's flats.



Practice Profile

PALAZZI DI ROMA

ANDREA PALLADIO



Design salesmen (left to right): David Clarke, Karl Renner, and Mike Phillips. explains Clarke, "whereas I am much more of the promoter and entrepreneurial spirit." The image is not an after-thought, but a 50 per cent concern of the managing partnership.

Architect Mike Phillips believes that is one area where the RIBA lets its members down: "Those that bear fruit have to finance everything else in the office books." But, says Clarke, "architects should be paid on an investment basis, not on construction costs — especially if you are invited to submit designs. Doctors and lawyers are paid as soon as they spend time on you, not if they win your case, or make you better."

Like most young practices

more than 50 per cent of Clarke/Renner Architects' work is given over to speculative schemes, and those that bear fruit have to finance everything else in the office books. "But," says Clarke, "architects should be paid on an investment basis, not on construction costs — especially if you are invited to submit designs. Doctors and lawyers are paid as soon as they spend time on you, not if they win your case, or make you better."

It is not enough, say Clarke/Renner Architects, to take traditional forms and jiggle them around to form a new composite picture. Relationships have to be established with the environment and a carefully considered building produced. But the practice's office scheme for Dorking, which has just been given planning permission, was virtually criticised for just this. The planners thought the design good — perhaps too good — for the site. Clarke and his colleagues were not especially surprised: "Planning committees promote the mediocre," he says, "because they aim to provide the least offensive for the greatest number of people, rather than encouraging good design."

The architectural approach of the practice is essentially English vernacular (call the piece "Laid back and thinking of England"), they said) and the partners like to think they promote all that was good in the architecture of Lutyens and his peers. They aspire to rediscovering the qualities of light and interiors which seem to have been largely forgotten and demonstrating a new understanding of the townscape. This immersion in the best of British is conscious and occasionally borders on the eccentric. "Wherever we go out to see a new site together," says Clarke, "we try to go for afternoon tea somewhere."

But the practice's traditional bias represents an architectural vocabulary rather than dogma. "Architecture," says Renner, "is richer for being able to use forms and features from the past," and Clarke/Renner use them in interpretation rather than imitation. The result is designs which combine contexts with contemporary references to a high standard. Their speculative office scheme in Guildford, for example, unites a striking glazed atrium and bay windows framed in green aluminium with pitched roofs and brickwork.

Perhaps surprisingly, given their design predilections, the practice considers conservation

has been taken too far. "The extent of conservation is a real insult to contemporary British and European architecture," says Clarke. And the choice of imitative schemes as competition winners on sites such as the Grand Buildings in Trafalgar Square — where the potential far surpasses the reality — is just rubbing salt into the wound.

It is not enough, say Clarke/Renner Architects, to take traditional forms and jiggle them around to form a new composite picture. Relationships have to be established with the environment and a carefully considered building produced. But the practice's office scheme for Dorking, which has just been given planning permission, was virtually criticised for just this. The planners thought the design good — perhaps too good — for the site. Clarke and his colleagues were not especially surprised: "Planning committees promote the mediocre," he says, "because they aim to provide the least offensive for the greatest number of people, rather than encouraging good design."

The planning procedure is too inflexible, says Clarke. The authorities designate certain building types in certain zones, regardless of demand or aesthetic relevance.

"We want to compose our designs," says Renner, "and not fill in within the dotted lines. We want to provide something with a sense of place, not something insignificant."

This demand from planners for unobtrusive schemes which do not challenge their environmental seems to support Clarke's prognosis of the profession's ills. Current design, he believes, is thwarted by a lack of confidence.

"Usually one has to live up to the reputations of one's predecessors. We are trying to live down the architecture of the 60s and 70s and until we do there will be no confidence."

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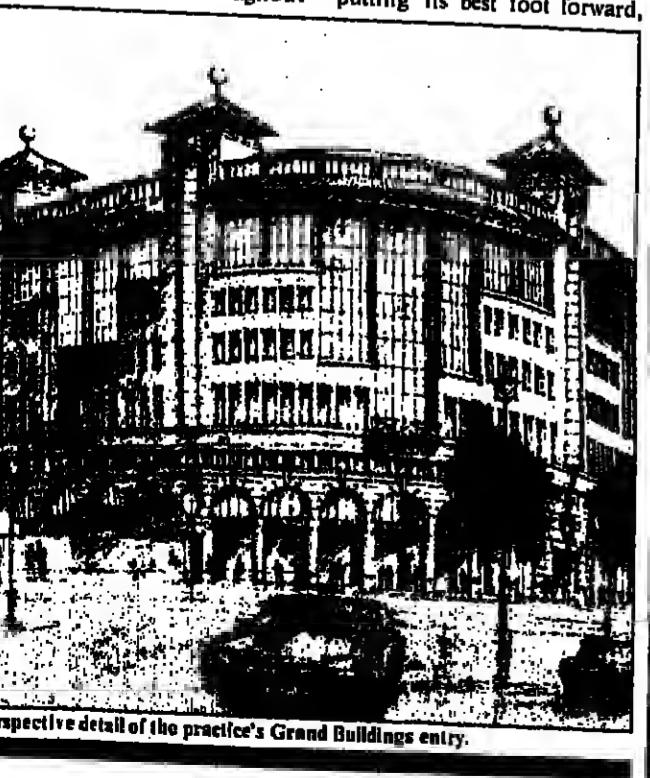
Mr. Bill Bruce, Deputy Chairman, Barratt Developments plc.

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Perspective detail of the practice's Grand Buildings entry.

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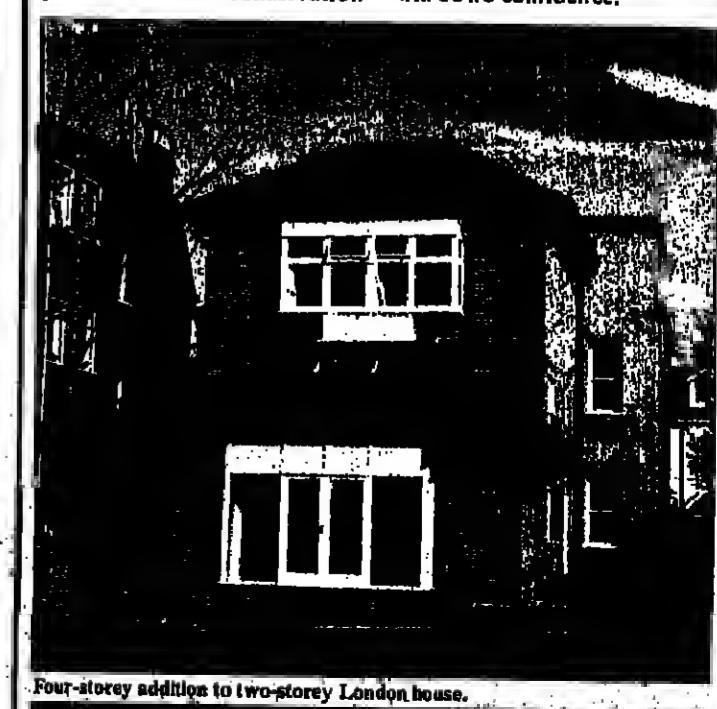
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Four-storey addition to two-storey London house.

Language

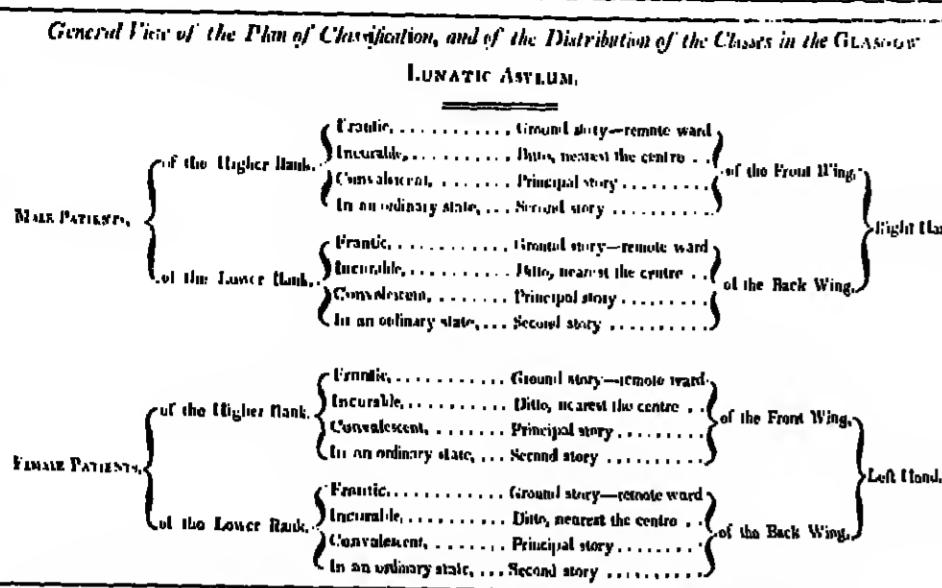


Fig 1: "Plan of Classification, and of the Distribution of the Classes in the Glasgow Lunatic Asylum".

TELL a reader of *BD* that in next week's issue there will be a major piece of architectural criticism, and what would they expect to find?

A critical text which took as its material either illustrations or verbal descriptions of the building, or both. The text itself would be seen as containing two components: descriptive passages, phrases and words, and critical or evaluative ones. But I want to argue that the difference is superficial — the so-called descriptive texts embed a perspective which makes their critique covert, while that of the evaluative, critical ones is overt.

Any architect or publication serves as a quarry for this kind of mixed text. *Building Design* is a good source at any. In recent weeks a host of newsletters have described new commercial development proposals for London: "Giant ducks scheme"; "Retail giant"; "Retail oasis"; "East End tower-giant" etc (1). My selection places particular emphasis on size; this is merely a description of form, or it is a celebration of the way scale can be used to symbolise the power of market investment, progress and commercial technology? Such form-imagery is clearly far more than descriptive.

The functional parts of the texts — those that describe what the buildings are for — have a corresponding homogeneity.

This is the result of the writers' selective use of language which corresponds in the market's selective focus onto a limited set of commercial and social activities. "Science/commercial park", "marine centre", "exhibition centre", "offices", "hi-tech space", "trade mart", "studio space", "information technology centre", "gym", "health spa", "water park", "zoo", "multiplex cinema" are functions mentioned in the same set of articles. These functional images create a cohesive class of people which spends its time between fast moving, IT-based business deals, development of physical fitness, private art, reconstituted nature and a ceaseless round of eating, shopping and spectacle viewing. Life has become simultaneously "scientific" and "fun" on a massive and profitable scale. So in this language which deals with physical forms and with building functions, it is impossible to define what is "descriptive" and what is "critical". Language can never be jumble.

What is true for the text is equally true for the image: the selection of views, their lighting, the presence or absence of people, the use (or usually) the absence of plans — all these are part and parcel of a manipulative process which is the stock-in-trade of the media.

This much is clear to any intelligent reader. We all know by the hundred and one ways by which we use language to carry meaning far below its surface content. We selectively use some words and not others, for example, in the same texts,

Can the language of the brief avoid cultural and linguistic overtones? Professor Thomas Markus, of Strathclyde University, believes not.

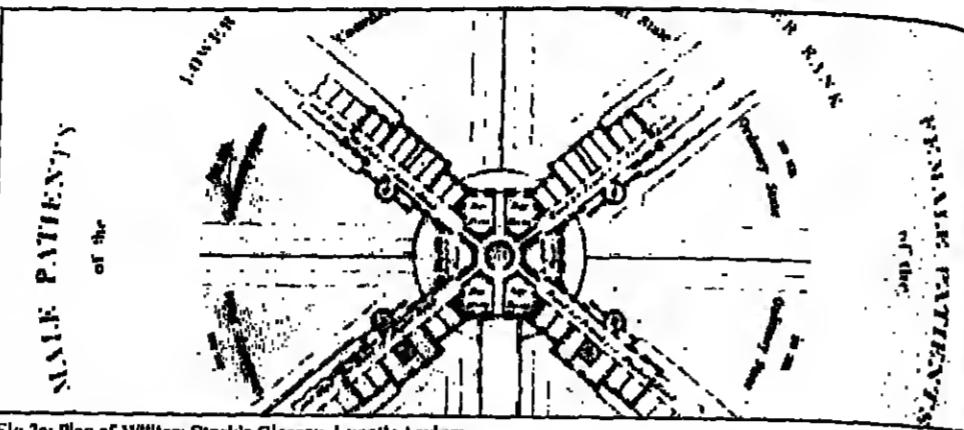


Fig 2a: Plan of William Stark's Glasgow Lunatic Asylum.

shops are described as "retail units", or "leisure retailing"; houses as "homes". We selectively suppress some words and hence create a silence in the text. In the current scholarly and critical ideology of "schools" and style, and the needs of the owners, art market, auctioneers and curatorial professionals.

The building product achieves these intentions and meanings in many ways. Its form, or

function — who does what, where; who has access to what or whom, where, when? So while the sponsors may give up formal or artistic control over the ultimate product, and may leave its spatial structure to emerge as an implicit, customary property, they will be as explicit as possible over the functional programme. Sometimes this will be defined as equally neutral. So labels for buildings and functions, room areas, environments, circulation, access from outside, and a few adjacency or separation relationships, are couched in "objective", "expert" or "technical" language. It is not surprising that it has been impossible to admit the non-innocence of language in architecture as far as the brief is concerned; everything, in the end, depends on maintaining this fiction and thus putting it

BRIEF ENCOUNTER

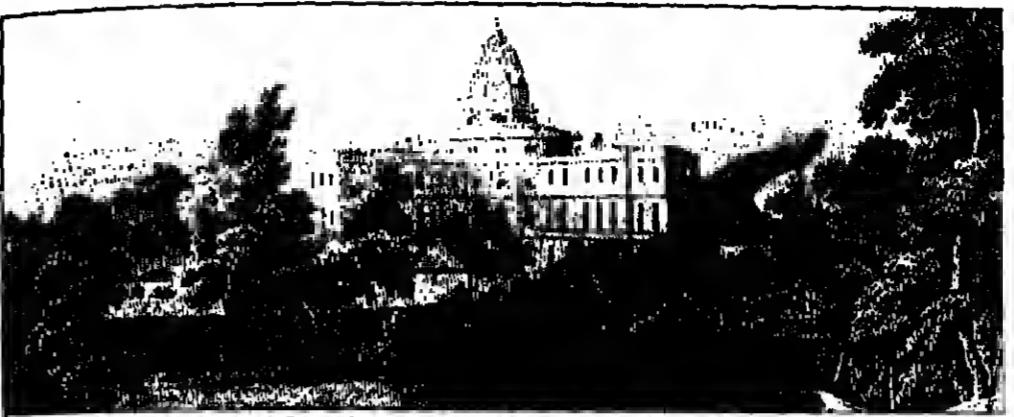


Fig 2b: Sketch of William Stark's Glasgow Lunatic Asylum.

During the industrial revolution craft skill was replaced by engineering, hence the two great European traditions of architectural education, the Ecoles Beaux Arts and the Ecole Polytechnique. Art was defined as personal, subjective; technology as public, neutral. The brief, in the social sphere, had to be defined as equally neutral. So labels for buildings and functions, room areas, environments, circulation, access from outside, and a few adjacency or separation relationships, are couched in "objective", "expert" or "technical" language. It is not surprising that it has been impossible to admit the non-innocence of language in architecture as far as the brief is concerned; everything, in the end, depends on maintaining this fiction and thus putting it

beyond debate.

It is time to look at some concrete cases of how this language operates. There is nowhere better start than with an early industrial revolution example, when in response to social and technical upheavals, a host of new building types was invented, each with an appropriately elaborated brief. In the case of the new Glasgow Lunatic Asylum, designed by William Stark in 1807, the building had to fulfil a number of functions. First, to house safely and "cure" both bourgeois and pauper lunatics, who were becoming an increasing burden on their families and the parishes respectively, and whose unreason was a threat not only to the mechanical, productive order of society but, in a particularly acute way, to post-Enlightenment Scotland, to Re-

son itself. So collecting, making visible and controlling these people, as well as already done with moral disorder (crime) and physical disorder (disease) in prisons and hospitals, was an essential social and architectural task. Moreover these institutions were designed to be models of orderly society itself, a model based on classification by sex, economic means (ability to pay or not) and productivity capacity. The term of diagnosis referred to an individual's normal productive state, and each condition expresses the patient's distance from it.

Stark published the brief, in his client's terms (2) to express social relationships. The words are actually laid out on the page (figure 1) according to a hierarchical structure, which is then translated, still in words, into spatial locations such as "front" and "rear", "left" and "right" and "upper" and "lower story". The eventual centralised, cruciform, four-winged plan and the form of the dome over the central surveillance apartments (figure 2) were a direct outcome of this verbal prescription.

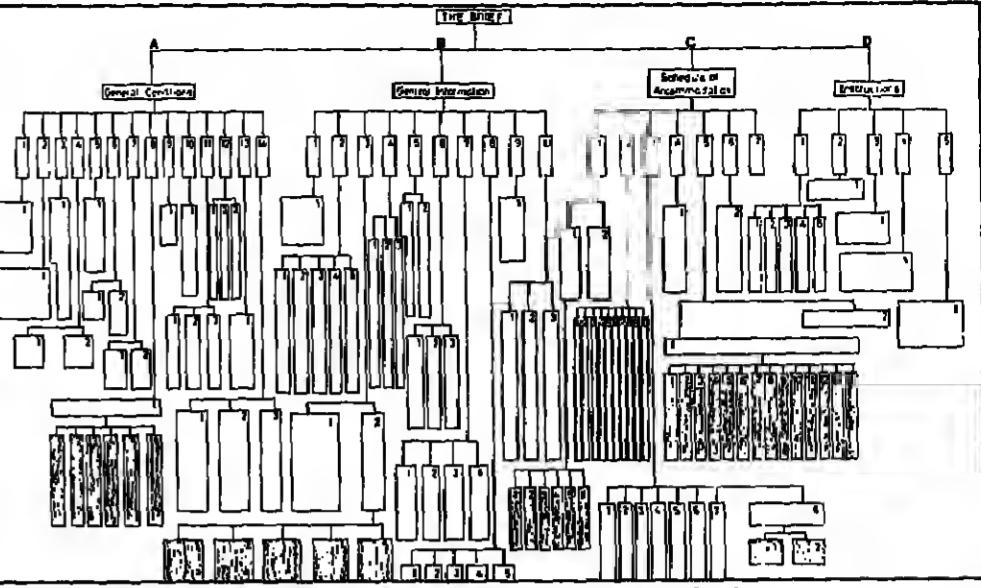
Sometimes briefs contain instructions in graphics as well as verbal form; for instance in the still current *Design Guide: Health Centres in Scotland*, a series of room diagrams and prescriptions is given. It turns out that in every room in which patients and staff interface, a washbasin is provided (figure 3). This includes the interview room and the social workers' office/interview room! The implication is that staff-patient contact is regarded as polluting and any space within which it occurs must be provided with ritual cleansing equipment.

In the competition brief for Glasgow's Burrell Gallery, it was required that "The Drawing Room, Hall and Dining Room of Hutton Castle (the Burrells' residence) are to be reproduced in the proposed building." All entries were obliged to do this — and with it to reproduce a whole set of ideas which Burrell had embodied in his collection and gift. First the notion of an eclectic private collection and its housing as part of an elite domestic setting. Secondly, the idea that the originator of a collection and his historical involvement gives the appropriate general framework for the display of objects all of which had been torn out of their historical and production contexts.

There is no way of creating a prescriptive brief which does not possess powerful, design-determining meanings. If "community architects" and others are serious about using buildings to effect some transfer of power they have to allow the language of the intended recipients of this power to prescribe functions. To do this, the designers will need to acquire basic skills of linguistic analysis. They could do worse than start by dissecting the meaning of "architecture" itself.

REFERENCES

- 1 BD May 9 and 30, and July 6.
- 2 William Stark's "Renarkson Public Hospitals for the Cure of Mental Derangement" Edinburgh 1807.
- 3 From: *Olsuan Salmon: A Case Study of the Burrell Collection*, Undergraduate special study project, University of Strathclyde, Department of Architecture & Building Science, 1985.



tects. (In the case of church porches and stone marts, the "torn out" is true in the literal sense). And thirdly the brief grouped the objects by region (France, Spain etc), by period (ancient, Romanesque, 1400-1600 etc), by material (pottery, porcelain and tapestry, etc), by use (table glass, weapons etc) and by subject matter (hunting scenes, religious and allegorical subjects etc). In other words every conceivable mode of classification except one which refers to the production of the object — made by certain classes of producers, for certain classes of patrons, paid or contracted for in certain ways, kept by owners and acquired and used by collectors.

In the reclaimed building which resulted, the effect is precisely as this brief intended — objects removed from all concrete contexts, related to each other by one of these abstract classifications or viewed in relative isolation, next to Nature (the immediate landscape outside the window) thus emphasising the pure, un-historical, paradigmatic quality of art.

The division of the text into its component parts can be represented by a tree-diagram as in figure 4, where it is clear which subjects are divided in greater depth as well as into more subsections, and which remain at a higher level of generality. The details of the collection, in Section C3, are of the former kind, while the external works (C7) remain defined at a few lines at level one.

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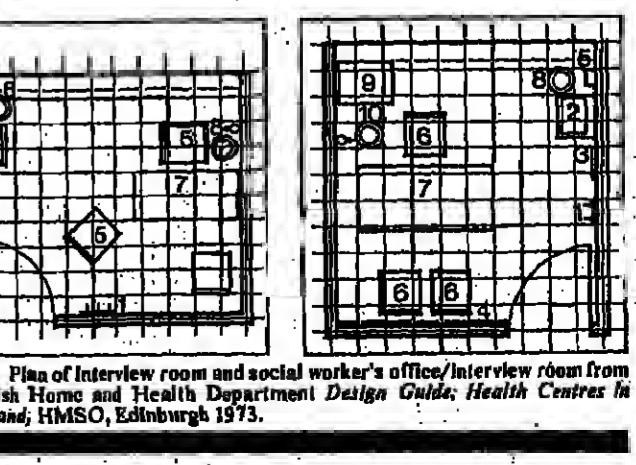
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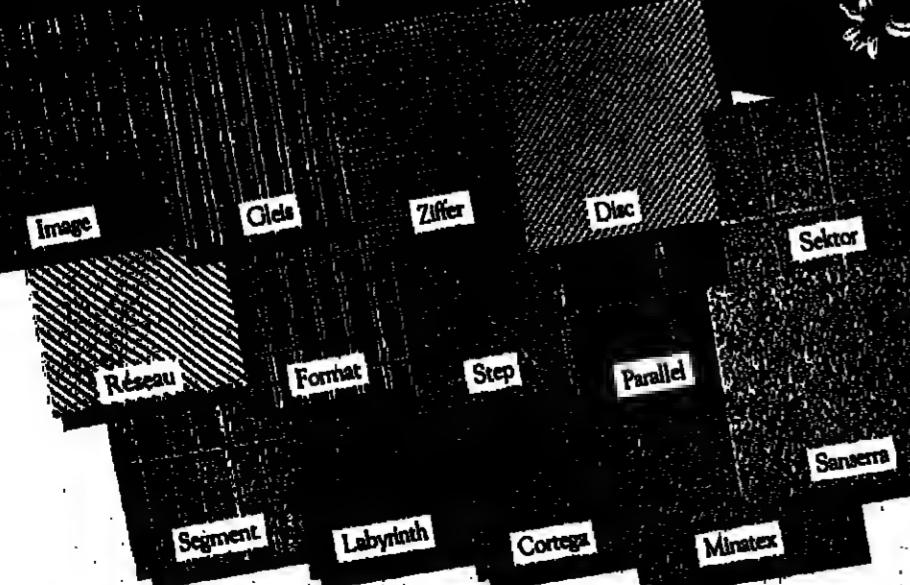
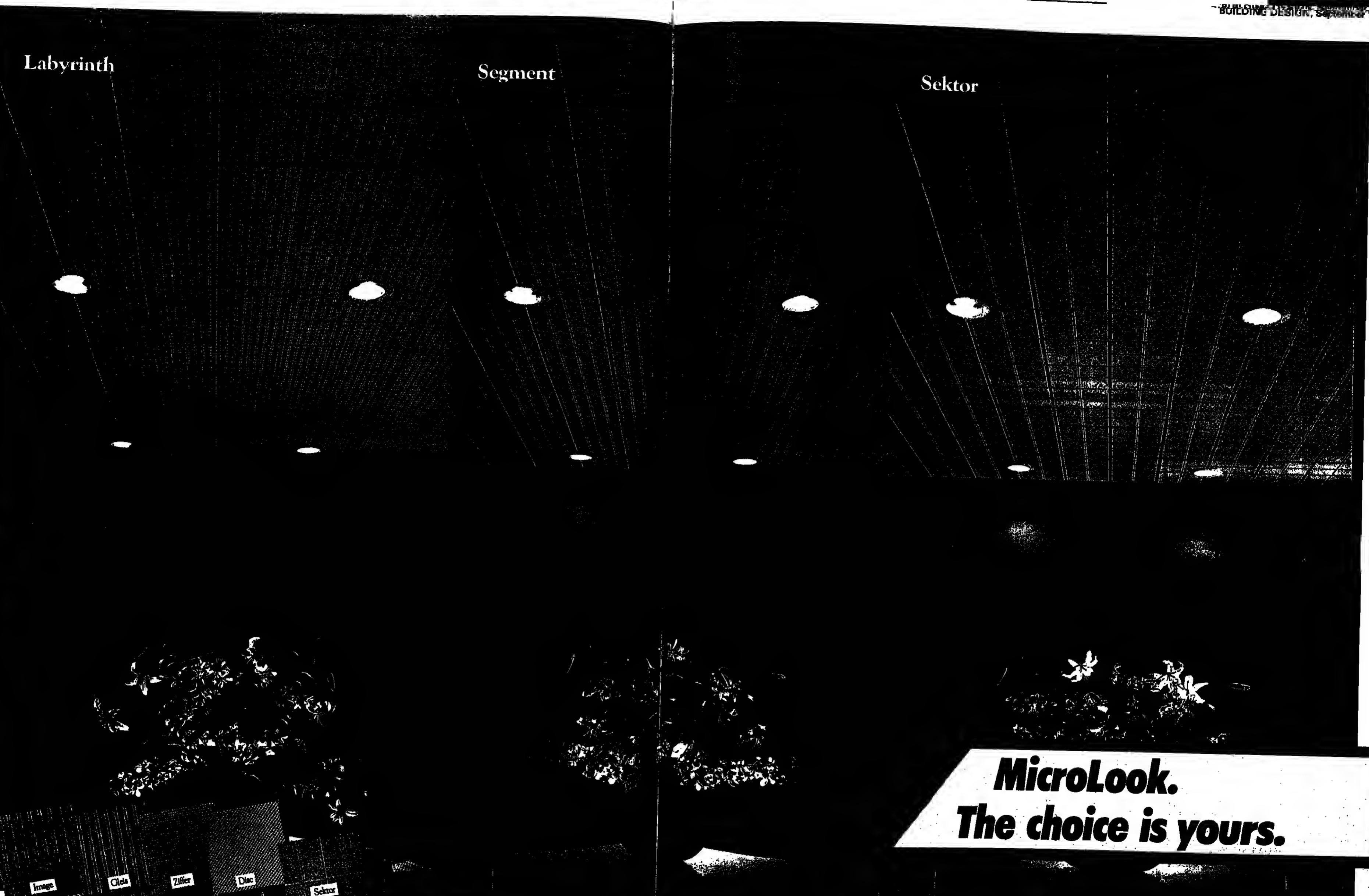
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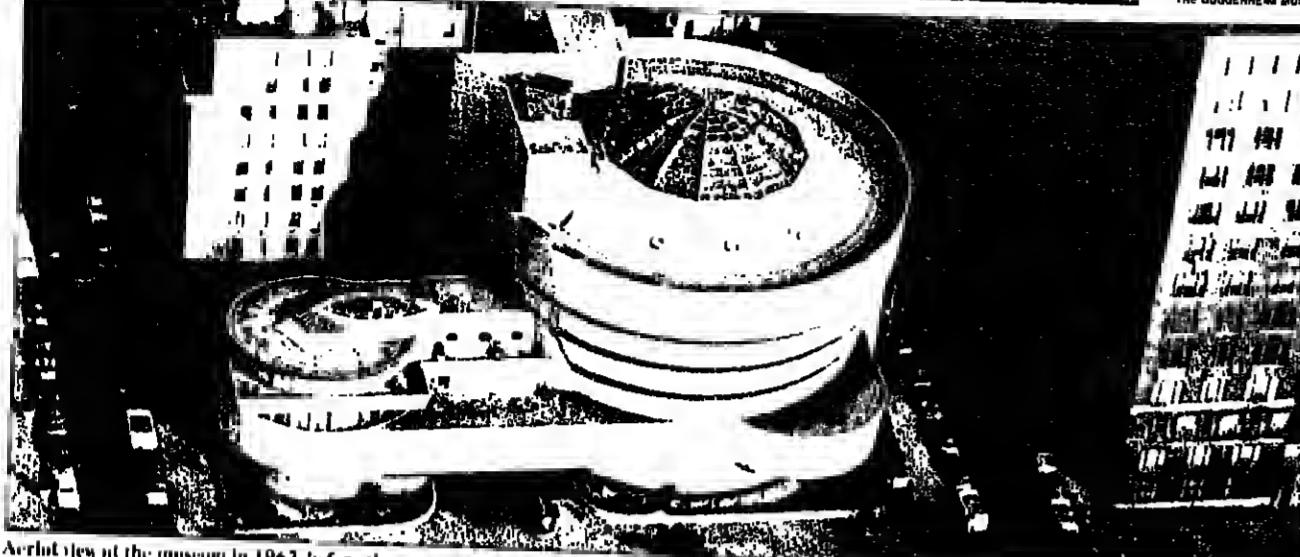
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GUGGENHEIM DILEMMA

Sandy Heck on plans to extend Frank Lloyd Wright's late masterpiece.



Aerial view of the museum in 1967, before the present annex was built by Peters.

In designing their proposed addition to Frank Lloyd Wright's Guggenheim Museum, Charles Gwathmey and Robert Siegel have taken on not only the master, but also the master's masterpiece.

At its 1986 National Convention in June, the American Institute of Architects conferred on Wright's famous Fifth Avenue spiral the coveted Twenty-Five Year Award. Citing the museum's "bold and challenging vision and inspired sculptural presence... its richness and abundant magical light", the awards jury noted that the Guggenheim "at once beckons people to the art within the building and the art that is the building". Therein lies a conundrum.

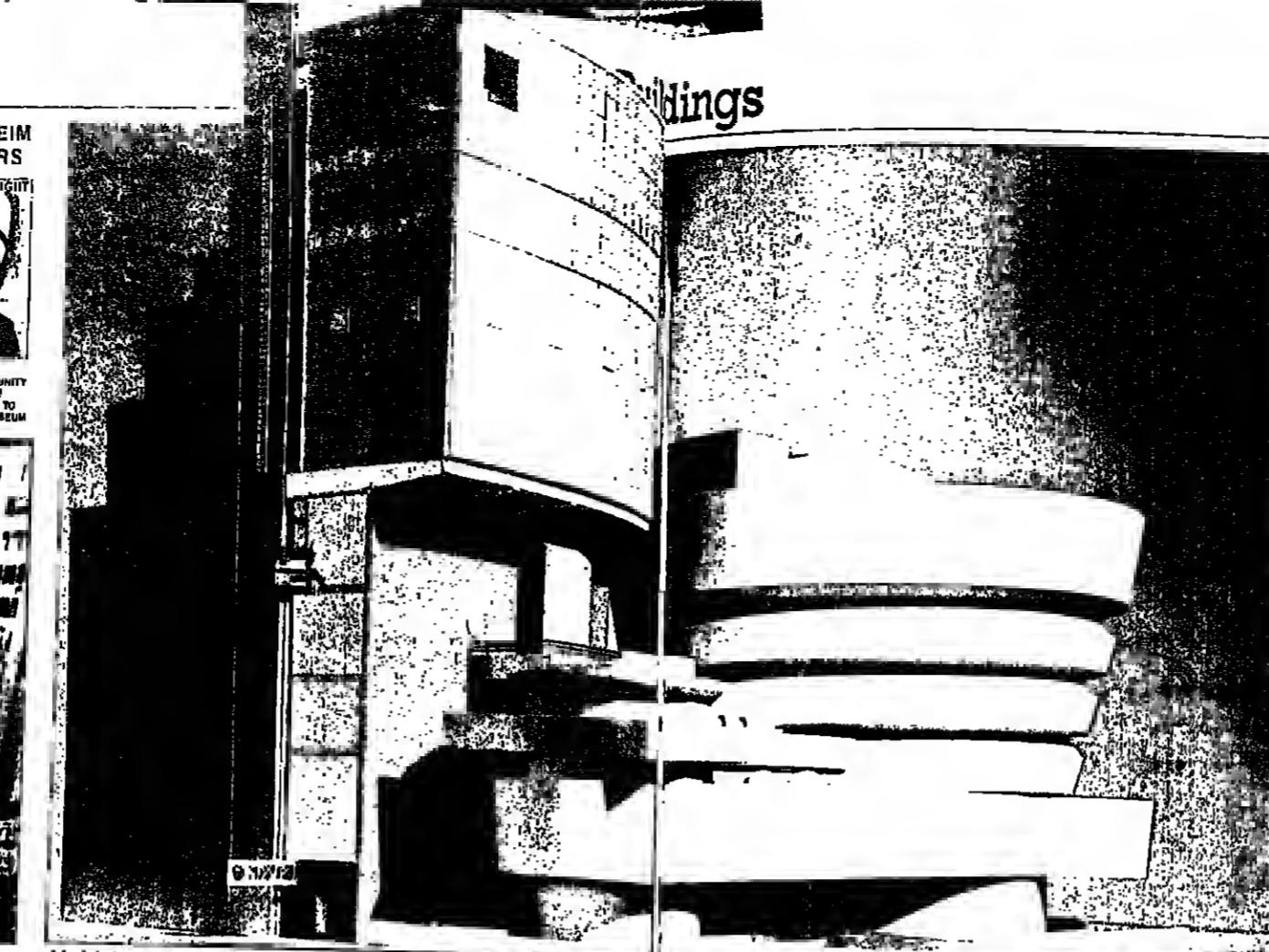
Unquestionably, the Guggenheim is bursting at the seams—and beyond. At present, the museum's library and archives are housed in rented quarters off-site. On-site, the Large Rotunda's top ramp is given over to storage. In the Small Rotunda, acoustical privacy is provided by the office of museum director Thomas Messer by acrylic panels slung across the atrium; other staff offices are tucked away in odd corners and Wright's angles. Most crucially, the Guggenheim now has gallery spaces to show only 3 percent of the 3,000 works in its ever-expanding permanent collection.

To dramatise this plight, on view until September 21 is a special exhibition, "Proposal for a Guggenheim Museum Addition: A Showcase for Hidden Treasures". Admittedly an "advocacy show", the exhibition presents 47 extraordinary paintings by Kandinsky and Leger, Rothko, and others which normally are relegated to storage. Were the Gwathmey/Siegel proposal to be built, permanent exhibition space would be increased from 7,000 to 14,500sq ft; an additional 3 per cent of the Guggenheim's holdings—150 works "from the very top of the collection"—would then be put on display.

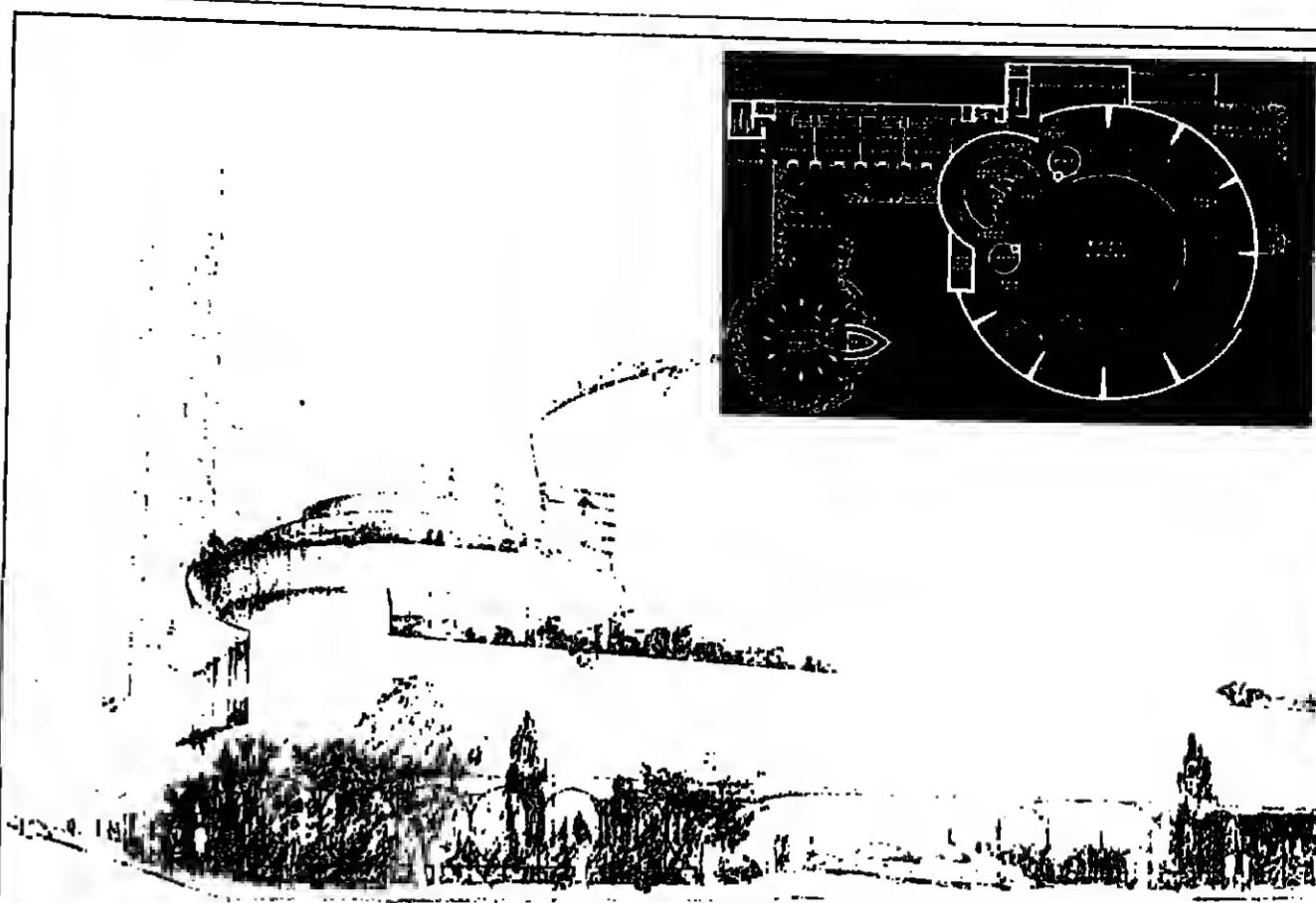
With no increase in net area, offices and other "backstage" museum functions would be rationalised and relocated from the Small Rotunda to the new addition—and thus, for the first time, opening to the public the entirety of Wright's original building. The library would be returned to the premises and housed in the present "High Gallery"; the archives elsewhere in the Large Rotunda. The

GUGGENHEIM NEIGHBORS
FRANK LLOYD WRIGHT

A CONCERNED COMMUNITY
OPPOSED TO THE
PLANNED ADDITION TO
THE GUGGENHEIM MUSEUM

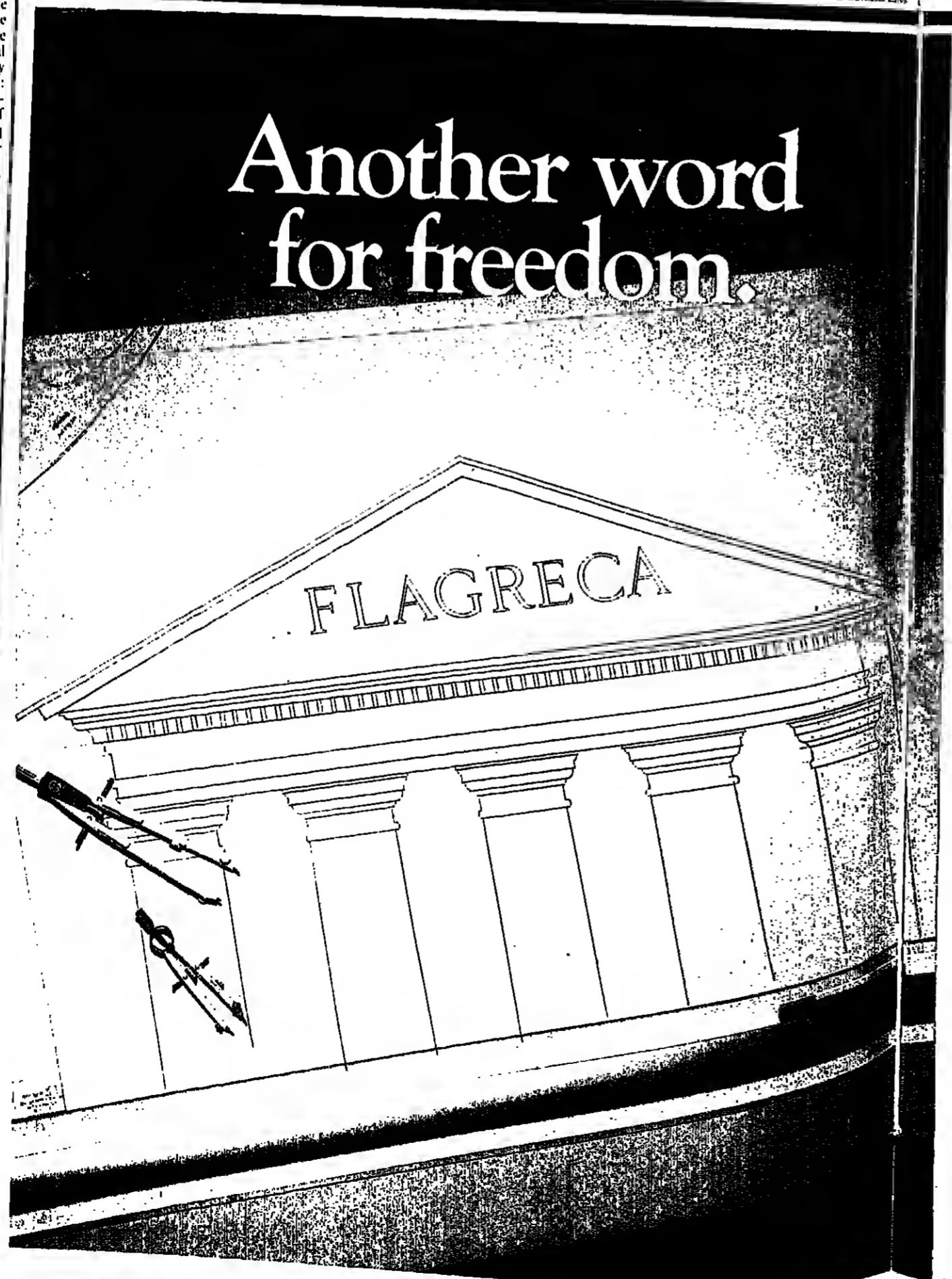


Model view of Gwathmey Siegel's proposed annex. (Photo: Dan Comish/EPA)



Wright sketched this backdrop slab to house galleries, archives and artists studios. Inset: Wright's proposed annexe, *Architectural Forum*, April 1952.

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stair; it would, however, maintain a glazed, vertical reveal between the stair tower and the proposed core, thus preserving the original building's primary form". (This is more clearly evident in the actual model than it is in either drawings or model photographs.)

The second element of the proposed addition would comprise a renovated annex stripped of fire stairs, exterior and interior walls; with only floor slabs remaining in spaces programmatically and physically integrated with those of the existing Small Rotunda and connecting "bridge". On the ground floor, an administrative lobby off East 89th Street would lead to a reorganised service alley with direct access to the new art elevator, new holding rooms, the enlarged bookstore, and the existing art elevator converted to service a relocated restaurant. Ground-floor spaces in the Small Rotunda would be renovated for public reception, membership, and public affairs offices.

The second and third floors of the existing annex at present are occupied by art storage; in the proposed addition, these would be redesigned as balconies joined on the second floor to the existing Justin K Thannhauser Gallery located in Wright's "bridge"; and on the third to space converted from office to gallery use. The fourth, top-floor, of the existing annex also would be redesigned to house the permanent collection; space in the Small Rotunda to house the relocated restaurant; in the "bridge" for kitchen, circulation, and outdoor terrace.

Receding to the depth of the column wall of the existing annex below, Gwathmey Siegel's new fifth and sixth floors both would contain additional space for the permanent collection.

The lower floor would give access to an exterior sculpture terrace overlooking the glass skylight of the Small Rotunda. A cylindrical glazed staircase, itself a sculptural form related in its material to that skylight, would connect the fifth and sixth floors. All of the permanent exhibition floors—both in the renovated annex (2-4) and in the new addition (5&6)—would be accessible from the adjacent levels of the original Frank Lloyd Wright spiral. The 74 bay-like spaces in the Large Rotunda would be reprogrammed to hold temporary exhibitions. The basic sequence of the permanent collection itself would be chronological.

The third major element of

continued page 32

So much for programme. As for the architectural and urbanistic merits of the proposed addition, Gwathmey Siegel contend that it would be "referential, contextual, and interpretively sympathetic". After measuring and analysing the original building, senior associate Jacob Alspeter concluded: "Frank Lloyd Wright's lifelong explorations in the inherent geometry of circles, triangles and squares culminated in the Guggenheim."

Guggenheim dilemma

from page 31

These forms are evident in Wright's semicircular elevator shaft, the triangular staircase, and... In a design discovery: "...the Guggenheim has an additional overlaid square, Cartesian grid of four-foot units which is on the same orthogonal as the (Manhattan) street grid." Modules of this four-foot grid are manifest as four- and eight-foot circles inscribed, respectively, in the interior and exterior paving of the Guggenheim. They also are manifest in the dimensions controlling the Large and Small Rotundas in both plan and elevation — 96ft and 48ft respectively. Gwathmey Siegel have appropriated this same module in their proposed addition: overall massing has been determined in four-foot increments; the "loft" would be clad in grey-green porcelain panels and grey-green flush glazing — both four-foot square.

Other materials would be used in ways which are both "referential and contextual". On the 89th Street facade, the new walls of the renovated annex and the new fifth and sixth floors would be clad in light-weight concrete matching the existing cream colour of the original building; in this way, not only would new be unified with old, but the exterior of all public spaces — including the "bridge" and Large Rotunda — would be expressed with chromatic consistency. The proposed core wall would be clad in one-foot square quarry tile, "summarising and neutralising the varying coloured brick, limestones and granites on East 89th Street". The existing column wall of the annex would be coloured terracotta, "again making reference to East 89th Street as well as establishing a sympathetic, contextual 'background' wall to the Small Rotunda."

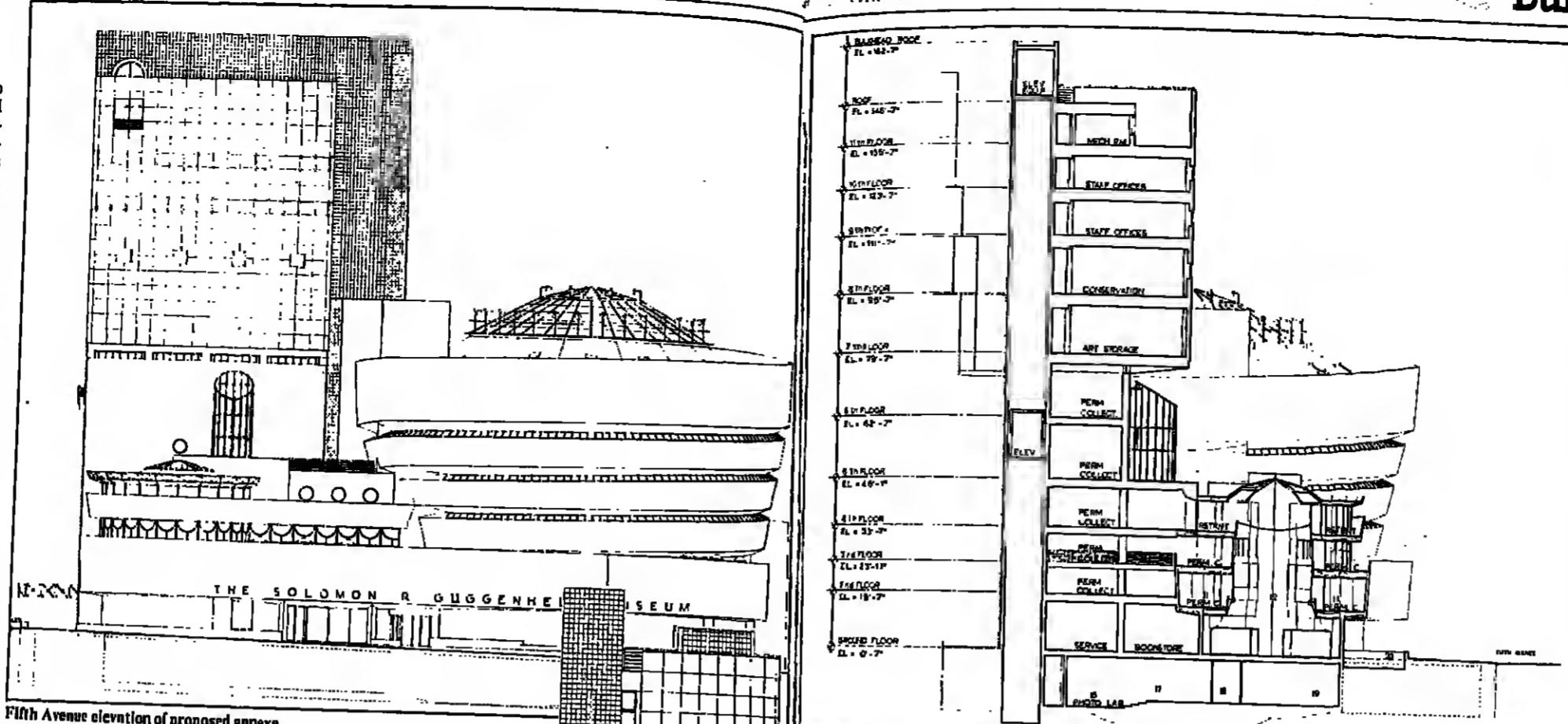
This latter intention would be reiterated at a larger scale and in three dimensions by what the architects call the "context frame": the volume formed at a uniform height by the top of the core wall, and by significant setbacks of the Fifth Avenue apartment buildings on the north corner of East 89th Street and on the south corner of 88th.

These attempts at reference

and context are fundamental to Gwathmey Siegel's proposed addition. Admitting the architects' unquestionably competent resolution of the museum's programme and of the difficult site conditions, they nonetheless raise important questions about the scheme's ultimate validity, and about how "interpretively sympathetic" — and accurate — it may be regarding Frank Lloyd Wright's actual intentions.

One year after the Guggenheim was completed, Peter Blake wrote: "Apart from its importance as a plastic statement, (the Guggenheim) is important as Wright's last step at the city. No building could be designed to fit less well into the established urban pattern — and that, in Wright's view, was about as great a compliment as you could pay a building."

Wright's use of a four-foot module may have been an ironic, dielectric allusion to the Manhattan street grid, but it would be difficult indeed to interpret the museum's "organic" forms as intended for inclusion in the insistent orthogonality of New York City; demonstrably the opposite: The



Fifth Avenue elevation of proposed annex.

(gridded) smaller circles inscribed on the floor of the Guggenheim have been co-opted to spiral upwards and in/outwards with the helical ramp of the Large Rotunda.

As for Gwathmey Siegel's own intention to reference the context — the height of the annex renovation addition would correlate with the height of the existing six-storey apartment buildings along East 89th Street, and the coloured concrete and quarry tiles of the column and core walls might actually "summarise and neutralise" that block's existing materials.

Nevertheless, and disregarding momentarily the argument that contextualism was not Wright's intention, would not the effect of the core wall — 88ft wide X 150ft high and transversely interposed mid-block — be to isolate the Guggenheim in its context frame from the rest of the city? Moreover, how congruously would 4,958sq ft of grey-green panels, with flush glazing, accord with Fifth Avenue's traditional facades of ornamented masonry?

Gwathmey Siegel propose that their cantilevered loft be regarded as the third "object" in "a carefully considered asymmetrical assemblage" composed also of the Large and Small Rotunda "objects".

A major consideration in assessing that proposition would have to be, how important is it that the space above and behind the Small Rotunda be void rather than solid? Would the loft appear to bear down on the Small Rotunda with an effect similar to that of Michael Graves' proposed "bridge" over Breuer's Whitney? And would the static mass of the loft in any way diminish the kinaesthetic dynamism of Wright's Large Rotunda?

A minor consideration would

be how carefully this third "object" is perceived dimensionally related to Wright's original "objects" — based as they are on the four-foot module: the depth of the loft does align with the centre-line of the Large Rotunda, as does the cantilever soffit with the spiral's uppermost parapet; but — conceptually a "half-cube object" — the loft's actual width exceeds its notional dimension by the thickness of panel returns on both sides, as does its actual height the nominal 64ft square by the height of the 11th floor.

Finally, some speculation about the necessity for a "gridded rectangular slab presenting a plainer background to the north portion of the site", as contended by Gwathmey Siegel: even as sketched by FLW. Originally (1948 drawings), Wright sited his Large Rotunda to the north, setting it against the existing apartment house at 4 East 89th Street; ultimately, he turned the Guggenheim through 180 degrees: the better to have his primary "object" — the spiral (reduced in height by one turn) — turn more freely in space, and be read against the less obtrusive townhouses to the south.

Wright having thus established the proper context for a correct reading of his principal architectural statement, might one not argue that at the same time he also introduced the actual condition necessary for creating his intended urban dialectic: that without the analogue of any additional "gridded rectangular slab" — either Gwathmey Siegel's or Wright's own — 4 East 89th Street is, in the orthogonality implicit in its trebleated structure and explicit in its setback massing, already more than adequate to represent the rigid, rectangular city in contradistinction to which the Guggen-

Buildings

BUILDING DESIGN, September 12, 1986 33

hem was designed?

Commentaries — andironically — would not the further addition of any mass circumscripting the ambit of the museum's external volume diminish the effect to achieve which Wright flipped the scheme in the first place? In this regard, one notes that two previous additions have both had a negative impact on the requisite envelope of space, in which Wright wrote his last will and testament concerning spatial continuity and forms (possibly as metaphors for the individual) freely expressing themselves in an urban context.

In 1968, Peter's annex not only replaced the void of the original, open service courtyard with an octagonally-panelled solid; it also curtailed the rounded emphasis of the Small Rotunda by orthogonally attaching it to 4 East 89th Street. Even more critical for its consequences on the spatial energy of the main, Fifth Avenue elevation was the infilling in 1974 of the driveway beneath and perpendicular to the connecting "bridge"; the enclosed space contains the present restaurant and bookstore.

If one admits these once-open spaces as counterparts neces-

sary to realise the solid-void synergy inherent in Wright's "organic" forms, then should one attempt to pull down the existing annex and again open up the space beneath the "bridge"? More realistically, should one further fill in the remaining space above and behind the Small Rotunda with Gwathmey Siegel's proposed addition? The most outstanding piece in the Guggenheim's permanent collection is, after all, the Guggenheim itself.

* * *

The Guggenheim provisionally has scheduled the opening of its proposed \$9 million addition for 1987, in time for the museum's 50th anniversary celebration. Completed in 1959, Wright's masterpiece is still too young to be landmarked by New York City, which requires that a building be at least 30 years old before official designation. Lying outside the Upper East Side Historic District, The Guggenheim is also unprotected by conservation zoning.

Nonetheless, as a building permit for the proposed Gwathmey Siegel addition would need variances pertaining to lot coverage, setbacks, rear yard encroachment, and sky place exposure, the proposal on June 25 came up for a hearing before

continued page 34

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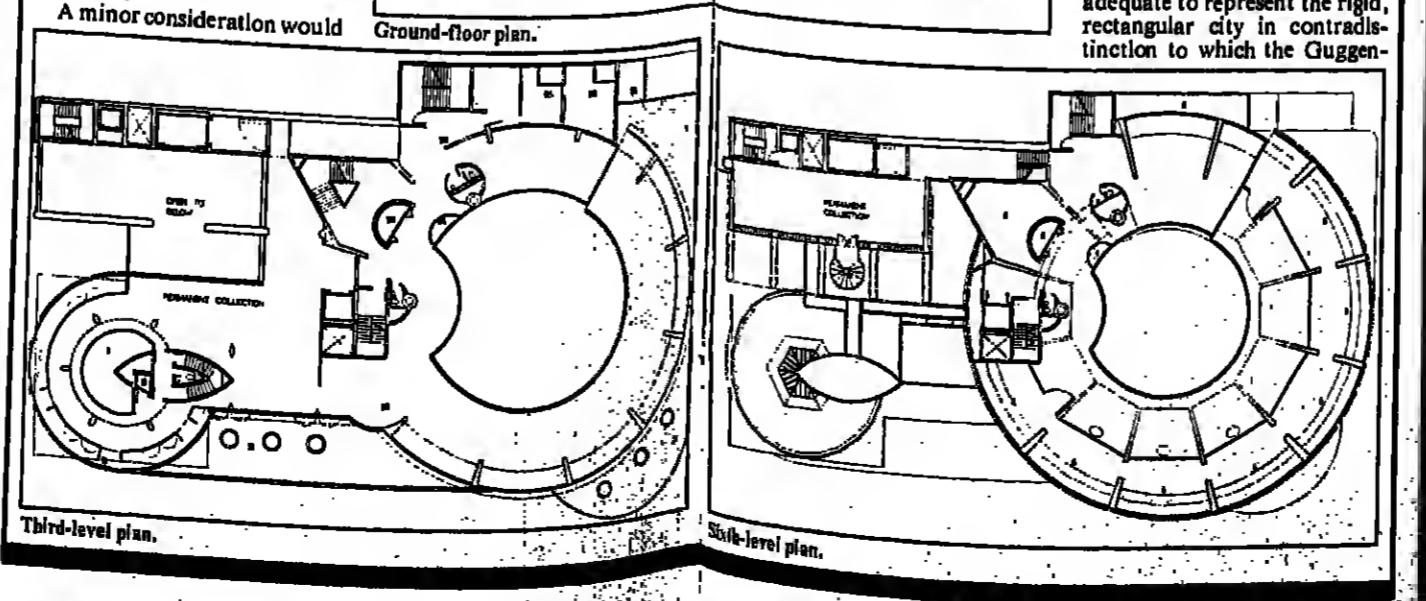
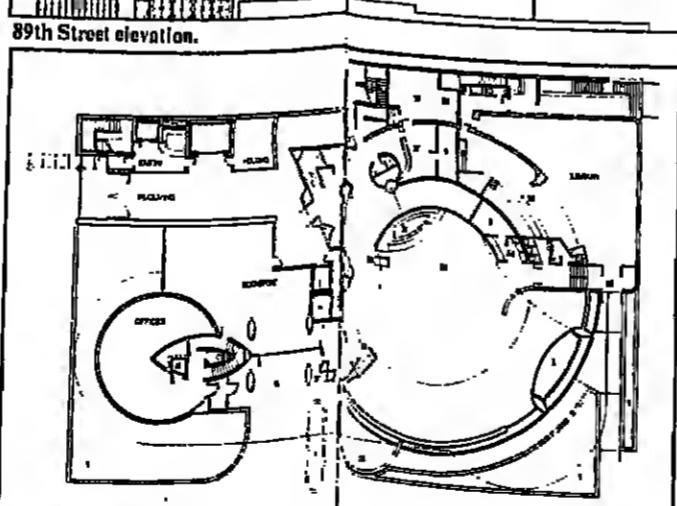
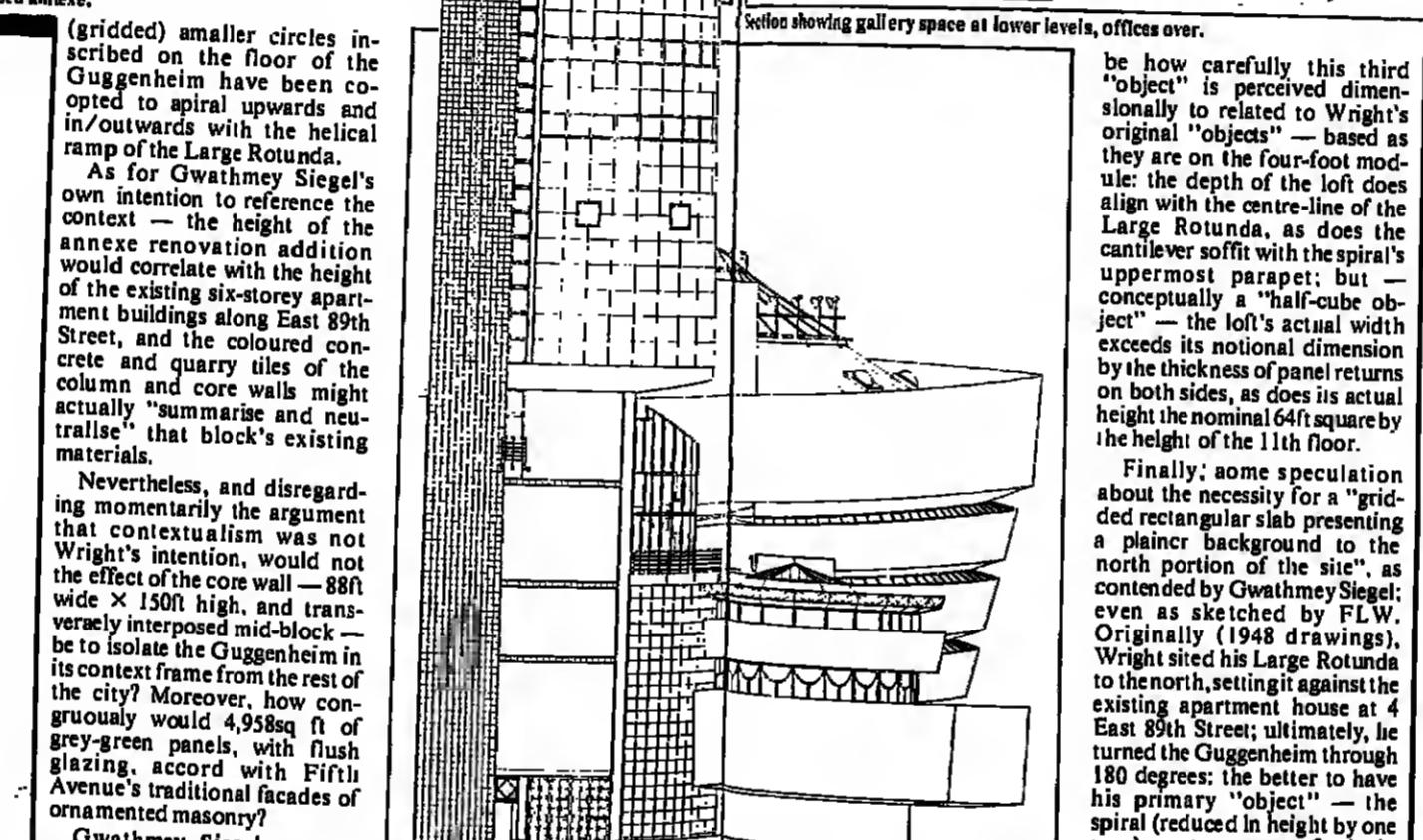
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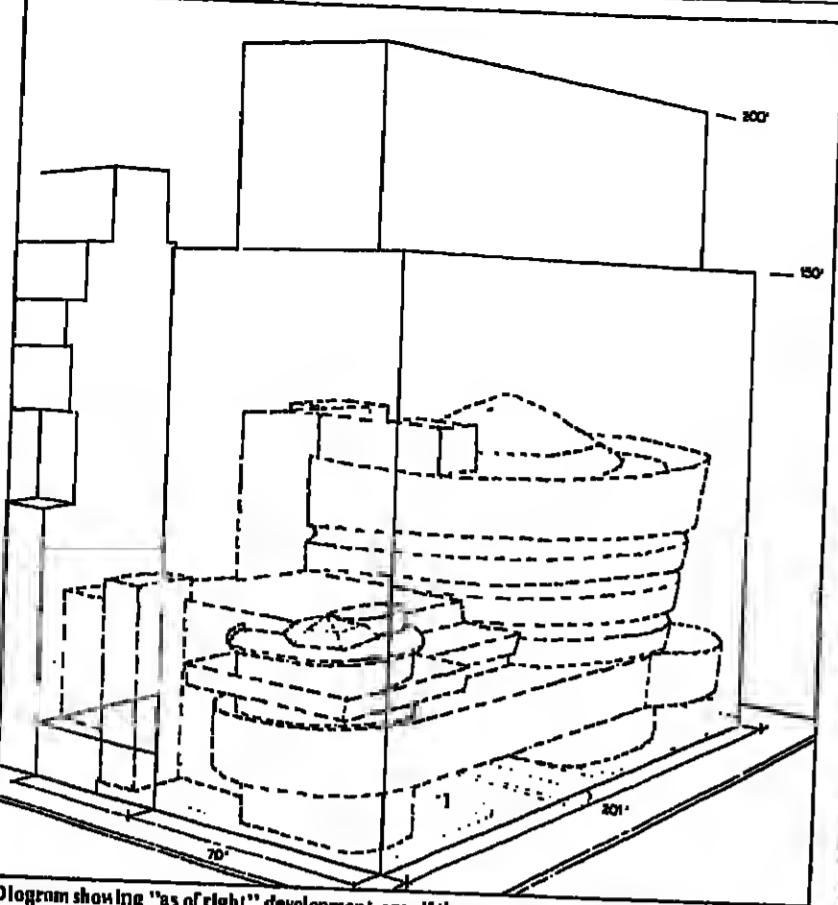
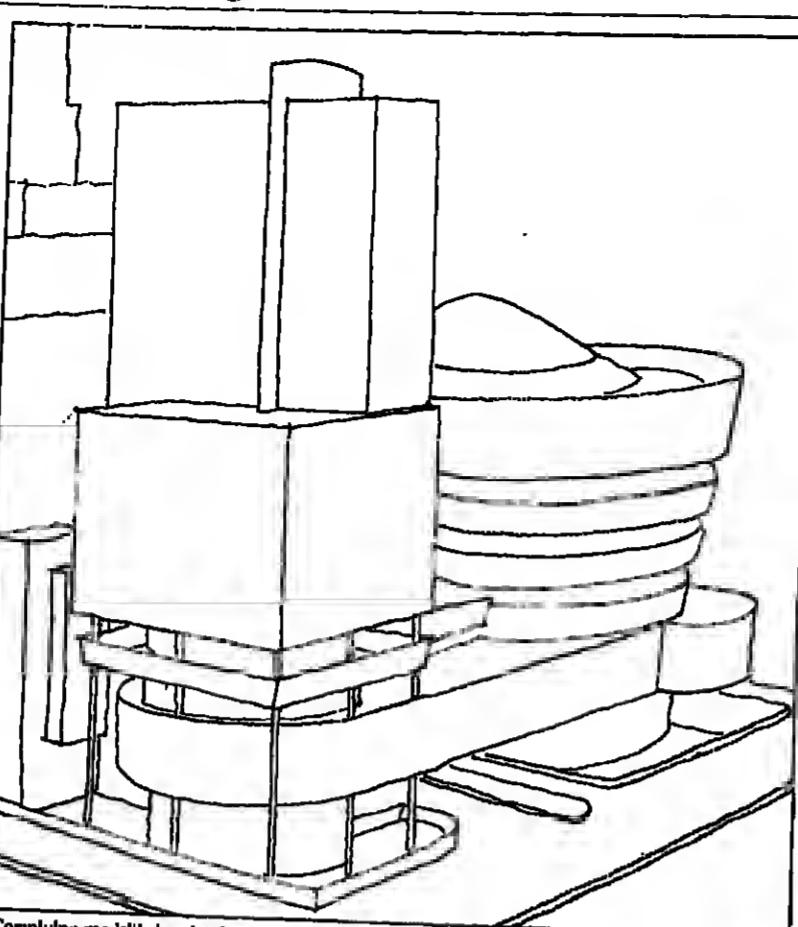
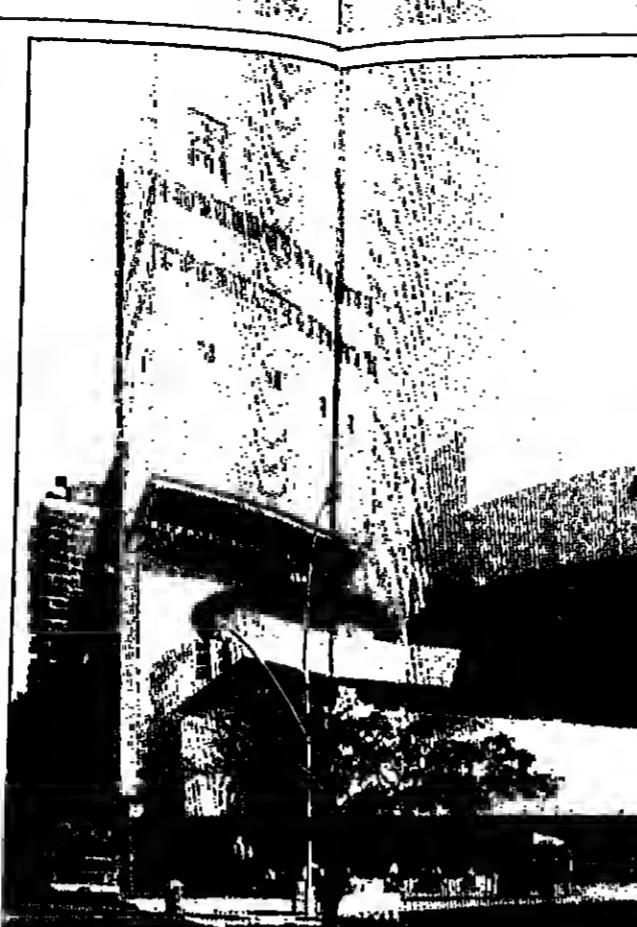


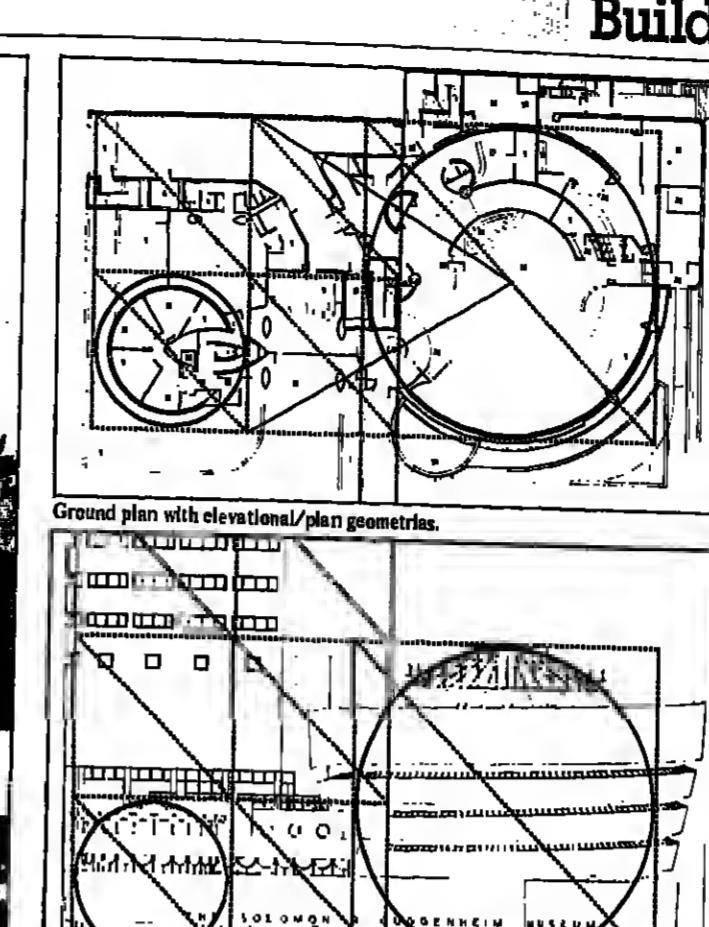
Diagram showing "as of right" development area if the museum were demolished.



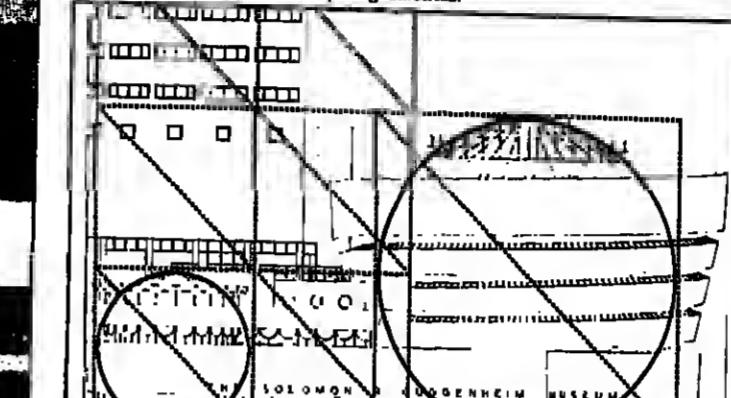
"Complying model" showing logical development.



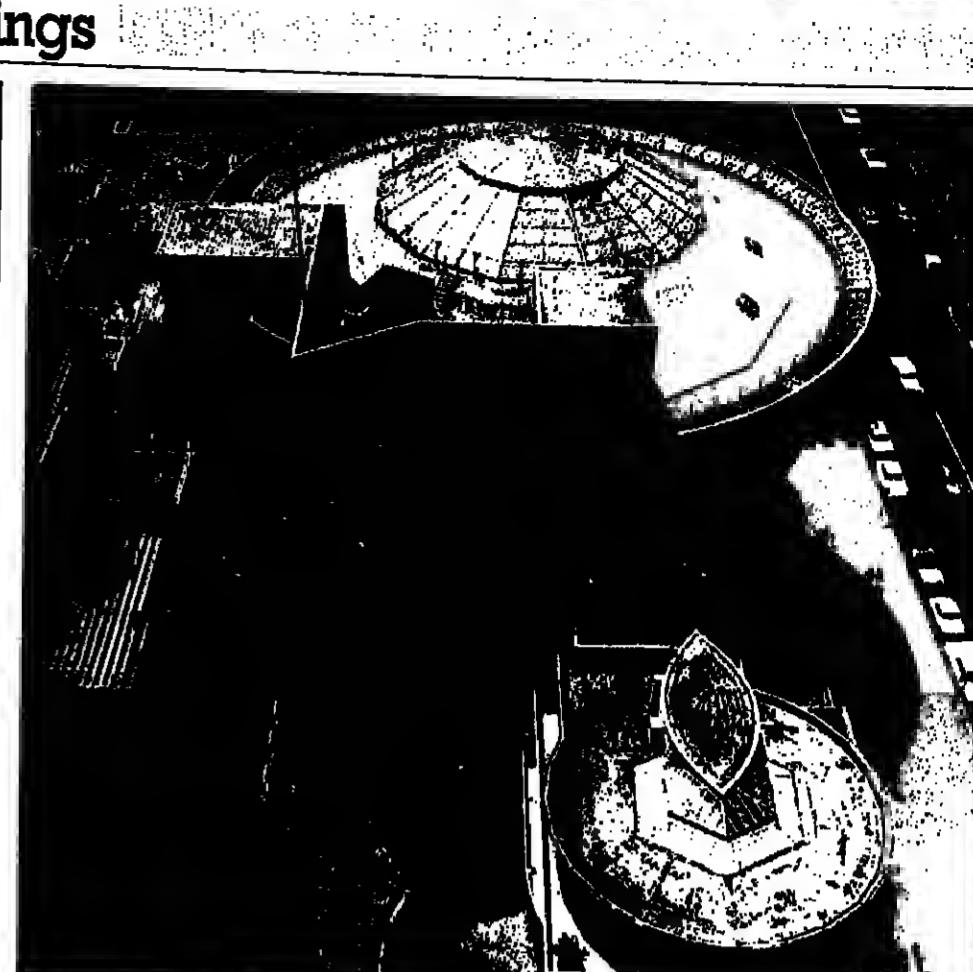
Collage rendering of the annex by Michael Graves.



Ground plan with elevational/plan geometries.



Principal elevation with overlaid geometries.



Top view of the museum in 1967; the site for the proposal is in the lower left corner, replacing the 1968 annexe. enormous chain to the top of the core wall pull, and more than grey-green glazing would be flush."

Blake, Peter Frank Lloyd Wright

Icon edition reprinted 1969 p122.

"In the Guggenheim bookstore, more postcards are sold of the building itself than of works in the museum's permanent collection.

NB In the body of the article, unless otherwise indicated, phrases in inverted commas — — — have been taken from the preliminary draft of the Environmental Impact Statement prepared by Gwathmey Siegel & prepared by Gwathmey Siegel.

Guggenheim dilemma

from page 33

build a zoo and put the zoo-keepers in a building miles away."

Among architects, Peter Eisenman contended that what mattered to Frank Lloyd Wright was neither conservation nor contextualism, but "living stones". Eisenman explained: "There is no monument that we know and revere in Europe that has not been the product of accretion and addition. The Bernini addition to St Peter's, the Louvre, and the National Gallery, all have been added to over history. That is what makes the greatness of a building, not the preservation of the original context." Sardonically reinforcing that point, Stephen Lesser remarked: "If Frank Lloyd Wright were the architect of the addition, I think the chances are that he, too, would be here before you today."

Detractors of the scheme — and there were many — spoke second. Werner Peters, who after Wright's death became the architect-of-record for the Guggenheim, described the proposed addition as "a gaudy tombstone". Edgar Kaufmann Jr, the former Wright apprentice who grew up in Falling Water, asserted that "Gwathmey Siegel are attempting the utterly impossible, squaring the circle — both literally and figuratively". In addition, the board "stamped" for inclusion in the day's record various letters written in opposition to the scheme; such letters were received from Boone Powell, the architect who initially nominated the Guggenheim for the AIA's 25 Year Award; 100 Fellows of the American Institute of Architects; Ada Louise Huxtable, former architecture critic of *The New York Times*; Ezra Stoller, the architectural photographer; Allister Cooke and Woody Allen.

Specific, substantive points against the proposed addition were made primarily by Michael Kwartler, director of the Historic Preservation Program at Columbia University. Kwartler — citing Willkower — first argued that the system of geometric analysis utilised by Gwathmey Siegel was fundamentally an aeronautical, Renaissance device applicable only to the surface and mass of essentially static buildings —

not to an architecture so spatial and dynamic as the Guggenheim's.

Kwartler and others also argued against taking seriously Wright's intention actually to build a gridded "backdrop" slab; and, hence, of accepting that design as an authoritative precedent for Gwathmey Siegel's proposed addition. Wright's gridded slab, they pointed out, never was fully resolved between plan and perspective; neither was it included in any complete set of drawings, nor in the final, signed perspective of 1956. It was, however, always depicted as a true "backdrop", which, Kwartler contended, the proposed "loft" would not be. In generating a tripartite composition, it would both violate the primacy of the Large Rotunda — "that off-centre centrepiece" — and alter the "meaning, hierarchy, and iconography" of the original, bipartite Guggenheim. Finally, addressing the issue of context, Kwartler asserted that it was "a somewhat peculiar idea to attempt to conventionalise so radically unconventional a building".

In concluding the hearing, the board assigned a number of paradoxical "tasks" to both sides of the room. Proponents of the addition were asked to state in greater detail their cases that an expansion in underground vaults would be uneconomical in a "split site" curiously unfeasible. They also were asked to continue growth of the permanent collection would not in future require yet another addition; just as Peters' annex of 1968 had been outgrown, might not Gwathmey Siegel's? Opponents were asked to demonstrate that the Large Rotunda was not, in fact, unsuitable for display of the permanent collection. They also were assigned the task of elaborating the criteria according to which in their view the proposed addition would be "detrimental" to the original Frank Lloyd Wright building.

The day ended with the remark: "Obviously, we will have another hearing." The board will on that occasion have to steer its way between the Scylla of the museum's manifest programmatic needs — more than adequately met by Gwath-

mey Siegel — and the Charybdis of interpreting and respecting Wright's intentions and *zumun opus*. Therein lies the conundrum.

Footnotes

¹ "Revised Scheme A" supported the loft element on five columns, rather than on a cantilever. In revision "B", the restaurant has been re-located from the top floor of the addition to the fifth; the loft's

dimensions reduced by 16ft horizontally, 56ft vertically — thereby decreasing its bulk, and increasing the volume of space north of the Large Rotunda.

² At the architects' request, on February 25, 1986, the New York Chapter of the American Institute of Architects held an open forum to discuss Gwathmey Siegel's proposed Guggenheim addition. Among others, Richard Meier who in 1978 completed the Guggenheim's Aye Simon Reading Room, left undesigned at the time of Wright's death — commented: "(Adding to the Guggenheim) is an

extremely difficult problem, and one which (Gwathmey Siegel) have handled masterfully. Having worked in the building, and renovated a broom closet, I know what it is to relate to Frank Lloyd Wright's architecture . . . (Nevertheless) we all may wish that the program might be slightly smaller, that the museum's needs were not as great as they are".

³ Earlier, opening his remarks, Gwathmey had commented that neither he, Siegel, nor the museum, "...want to further justify the programmatic necessity of renovation and addition. (We) do not

think it is appropriate to discuss alternative suggestions . . ." At the time of this writing, it is understood that Michael Graves is redrawing his proposed addition to Breuer's Whitney Museum — to a reduced program.

⁴ It should, perhaps, be noted that when this epigonal annex was constructed in 1968, the museum decided to sell the 1952 Art Deco apartment building in order to pay for it; Messer, who became the Guggenheim's director in 1961, approved that decision. His approval today seems regrettably shortsighted, especially in light of

remarks made by Messer on February 25, 1986: "It had become plain almost immediately upon assumption of my duties at the Guggenheim that the building fulfilled only part of the museum's central needs and that its evolving mission required more as well as different spaces if it is to be carried out successfully."

⁵ If the Guggenheim still owned 4 East 89th Street, then site constraints on the museum's present — and future — plans for expansion would be considerably eased.

⁶ Seeing this side elevation, one was

most likely to have attached an enormous chain to the top of the core wall pull, and more than grey-green glazing would be flush."

Blake, Peter Frank Lloyd Wright

Icon edition reprinted 1969 p122.

"In the Guggenheim bookstore, more postcards are sold of the building itself than of works in the museum's permanent collection.

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Buildings



View from the friary through Charlotte Walk and on to Charlotte Square.

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The site lies in the historic area between the 18th century listed buildings of Charlotte Square and the 13th century Blackfriars Friary. It is also next to the Chinese commercial centre and the Blackfriars crafts centre.

Backed by an urban development grant,

Ainsworth Spark's design for Barratt provides 69 bedsits and one- to three-bedroom shared flats with lounge, kitchen, dining room and bathroom. Responding to the constraints imposed by existing buildings, the architects have produced an inner courtyard — Blackfriars Court — with Charlotte Walk linking the square and the friary.

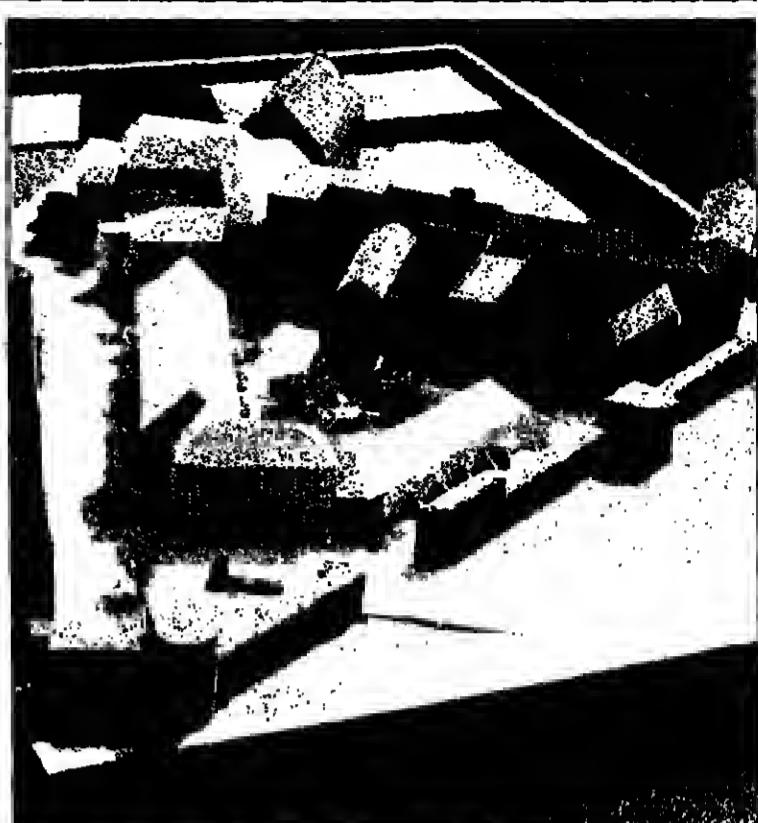
A new arched entry from the square frames the friary and provides a potter's shop and Chinese travel agency, renewing links with the crafts and Chinese centres nearby.

The housing is of red brick with slate roofing to complement neighbouring buildings and painted galvanised steel railings and Victorian-style lamp posts to add to the traditional feel. The practice also reused original granite sets and the open spaces have been landscaped to enhance the calm of Charlotte Square and the friary.

The 12 month project was completed last August at a cost of £1.3 million.

Fiona Gorman

The architects have replaced granite sets and traditional style street furniture to retain the historic atmosphere in Blackfriars Court.



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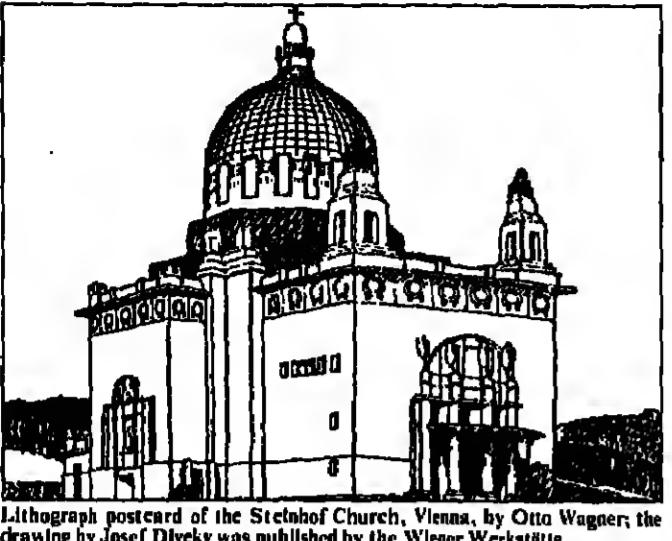
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Exhibitions



Lithograph postcard of the Stieglitz Church, Vienna, by Otto Wagner; drawing by Josef Díky was published by the Wiener Werkstätte.

VIENNA IN PARIS

"L'Apocalypse joyeuse" is the French version of the major exhibition on turn-of-the-century Vienna that began in Austria and has now travelled to New York. Yahuda Safran examines the French context of the Pompidou Centre show.

If Karl Kraus described the Vienna of his time as the "Laboratory for the Apocalypse", Hermann Broch, a generation younger, described it as the "gay Apocalypse".

Indeed, apart from an outstanding selection of Alfred Kubin's graphic work in a dark L-shaped corridor, and the pinned eroticism of Egon Schiele, it is the gay part of the apocalyptic vision that informed the larger part of the exhibition at the Centre Georges Pompidou, up to the final section containing a slide show of those forced into exile. We saw the better known of the Viennese intelligentsia flashed onto a screen for a few seconds each, to the tune "Blue Danube".

It is significant that among the writers of the post-World War I era only Elias Canetti was rescued from oblivion in the 1970s by an unexpected Nobel prize, awarded to him for a book published more than 50 years

previously.

The current interest in the Vienna of the early part of this century is no doubt due to a growing sense of the unhealed rupture with the past that occurred as a result of catastrophic political polarisation, totalitarian order and total war. When forms of life, habits of thinking and sensibilities were submerged in the heaps of rubble Europe had become, the raw nerves of European life remained exposed, and only scattered individuals or at least its most influential part, could have cared less.

Europe was identified with the Common Market and as such it was the province of the politicians, experts and technocrats; the intelligentsia, or at least its most influential part, could not have cared less.

Why such indifference? For two historical reasons, I think: National Socialism and the process of decolonisation. Hitler, as we all know, was moved by the idea of building a new European order. His intention was to preserve the ethnic, the Aryan integrity of Europe from the "poisonous" blood of the gypsies, the Jews, and others. By nearly achieving this goal, he discredited the very idea of

Schoelz Palace by Hoffmann.

Emil Hoppe, postcard of Josef Hoffmann's partition for the 1908 Künstlerschau.

Wittgenstein house interior.

Josephine Baker's dancing as by French neo-classicism and the works of Auguste Perret — Loos' tastes, diverse rather than simply eclectic, combined in both his theory and his practice with extraordinary richness.

Adolf Loos was tremendously relieved to be in Paris in the 1920s, away from his post in charge of public housing in his troubled city where so many of his hopes were unrealised. In Paris he built Tristan Tzara's house in 1927 and planned the difficult conversion of an existing building into what was to be Josephine Baker's Paris home.

He was moved as much by

city which manufactured ocean liners, whose opulent and nostalgic interiors created their own dream world for a decaying elite.

During the run of "L'Apocalypse Joyeuse", Boris Podrecca designed and installed an exhibition of the work of Jose Plecnik (1872-1957). Plecnik was responsible not only for remarkable individual buildings in Vienna and Prague, but conceived and executed a master plan for the city of Ljubljana. Besides the contact with the founders of the Modern Move-

more importantly by physically annihilating the tissue of life and the very fabric which had the debate over European culture possible. In 1938, with the overwhelming approval and support of its populace, Austria became an annex of Hitler's Germany. The Anschluss marks at once the end of L'Apocalypse Joyeuse and the exhibition itself, and yet it was never explicitly recognised at Beaubourg.

In 1933, the year Hitler came to power in Germany, Julian Benda wrote his *Discours à la nation Européenne*. Contrary to Spengler's *Decline of the West* in which the individual merely expresses his own culture and the artist or the thinker is a natural speaker of the group into which he was born, Benda replied: "If you answer that you do not believe in the autonomy of the spirit, that your spirit cannot be anything else than an aspect of your being, then I say to you that you will never construct Europe. Because there

is no such thing as a European being."

Benda's claim, then, is that Europe is defined by the difference between culture and *Volksgeist*, culture that is never to be identified with the genius of a nation, of a people, of a community, or of a continent, but culture as an independent realm.

Benda's "République des lettres" is inhabited by individuals, and this exhibition in Paris focused on men and their work which were totally rejected by the healthy majority of their own people.

The Parisians responded in their thousands, waiting for hours for the privilege of seeing "L'Apocalypse Joyeuse, Vienne 1880-1938". Although imported for the most part directly from "Traum und Wirklichkeit", the exhibition originally organised by Hans Hollenbeck and held in Vienna last summer, in Paris no sense of the "Märchenkunst" remained. Paris obviously could not

provide Klimt's *Beethoven Frieze*, the temporary reconstruction of a Hoffmann-designed room, and the lavish display of Vienna had to be replaced by a wealth of graphic material, publications, prints and drawings. The most notable addition was the presence of Alfred Kubin, best known beyond the German-speaking world for his illustrated fantasy novel *The Other Side* (1909). The horrors of the First World War were no doubt only the prologue for the horrors of the future: our past. Kubin's works, displayed in a relatively dark passage, depict the collapse, the total negation of values in the practical sense rather than in Nietzsche's refusal to conform.

In Paris, coming as it did in the wake of "Paris-Berlin", "Paris-Moscou", "Paris-Paris", this exhibition saved the organisers at Beaubourg the burden of organising a "Paris-Vienna" from scratch, but as one reviewer put it, it avoided confronting what Pierre Boulez had

the courage to state most openly: the ignorance, the disdain, if not the arrogance of Paris towards a Mitteleuropa conceived of as "dark, tortuous, excessive, irrational".

Of course it helps to remind us of the immense influence Paris exerted over Vienna. Klimt's drawings owe much to those of Rodin, whose *Balzac* and *Bourgeois de Calais* were exhibited at the 1901 Secession following a revival of sculpture in Prague. Rainer Maria Rilke's series of lectures on Rodin were most influential — another connection is demonstrated by the bust of Mahler executed in 1911. Yet despite the overwhelming evidence of this influence, there was relatively little on the subject in the catalogue and even less in the exhibition. It is extremely difficult to demonstrate or to portray cultural intercourse between cities in any depth via exhibits alone, and the huge Salon painting by André Broillet of Dr Chareau's hysteria demonstration no longer satisfies

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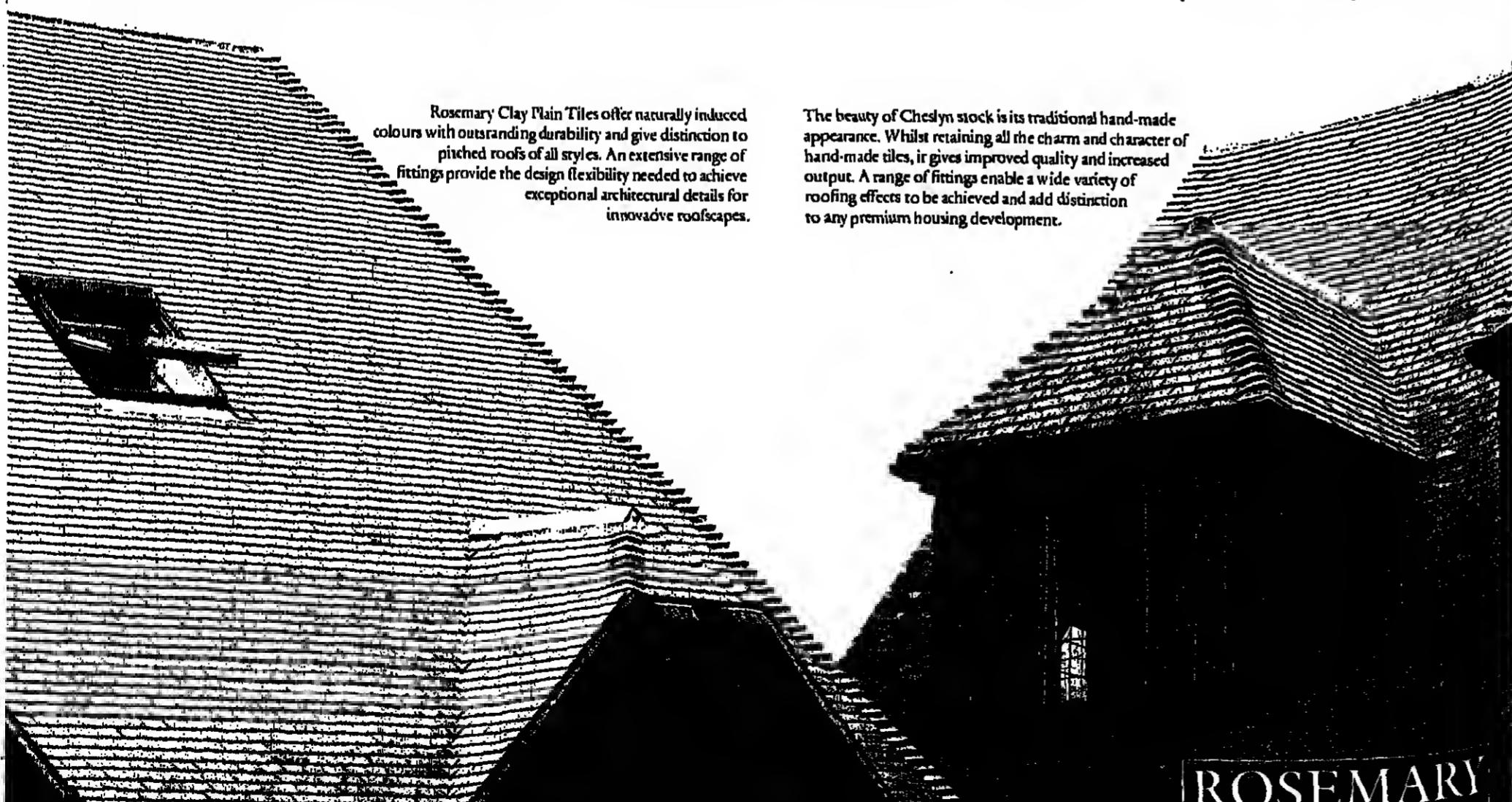
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Books

Fading glory of Belsize

By Tony Aldous

Belsize Park: a living suburb, 64 pages plus 24-page insert. (Available from Belsize CAAC, 10 Lawn Road, London NW3 2XS, £2.80 including postage.)

BELSIZE Park has been called "the poor man's Hampstead". If that is true, then poor men are getting richer, and more talented — and have been for some time.

Its architectural population includes three RIBA Gold Medallists — Stirling, Rogers and Foster — as well as (among many others) Sir John Summerson and Robin Spence. But if its residents have grown richer, its architecture — despite the efforts of the Belsize Conservation Area Advisory Committee

— is becoming alarmingly impoverished. Belsize's glory — and its weakness — is stucco. From the 1850s onwards, builder-developer Daniel Tidey and various successors laid out the Belsize area with streets of villas and terraces, with porticos, cornices, balconies and other features whose decorative quality depended on stucco — and therefore on effective maintenance, with scrupulous insistence on retention of its detail.

In the 1980s adequate maintenance is all too often lacking, and the planning authority, Camden, appears to lack the resources, or the will, to ensure the required attention to detail. This sad state of affairs is vividly catalogued in *Belsize Park: a living suburb*. Published by the Belsize Conservation Area Advisory Committee, originally to accompany a splendid but all too short-lived exhibition at Hampstead Town Hall, this is a very worthwhile publication in its own right.

It begins with an introduction by Jake Brown, followed by contributions from (among others) Summerson (Belsize 1780-1870), Andrew Saint (1870-1914), Jack Pritchard (on the Wells' Cones flats in Lawn Road), and Robin Spence (on



Sir John Summerson's house right-hand side of this early semi-villa.

his single-storey courtyard house in Belsize Park Gardens). But the most telling contribution is arguably from Leon Krier, under the title "Looking after what?"

"I notice," he writes, "to my continuous astonishment that when a traffic refuge gets damaged, a road gang will be round in less than 24 hours to restore it. But should one of the bronze candelabra of Regent's Park Bridge be stolen or a charming fountain at Primrose Hill be vandalised, it will take years for the damage to be officially registered and, unless protest letters are written by residents, the fate of beautiful street furniture is often sealed. Usually it vanishes — and rather than being restored or recovered it is replaced by inferior objects which happen to be on the market."

If that is true of street furniture, how much truer of the stucco details which individually are enjoyable but cumulatively give the area its overall quality. "The streets and squares of conservation areas," writes Krier, "rarely escape the damage caused by either enforced public penny-pinching or ruthless speculative development."

What ought to be crisp is blurred; what ought to be intricate and delicate is eroded or flattened out of existence. His acid but accurate sketch, "The Changing Belsize Orders", pinpoints one area of acute architectural degeneration.

Leone Cohn, member of the Belsize CAAC and editor of *Belsize Park: a living suburb*, believes Camden council is in a number of respects to blame. It does not sufficiently enforce those quality standards which are open to enforcement; does not offer the modest but often

crucial grants which can encourage proper repair and reinstatement of decorative detail; and has not put enough effort and resources into education to counter ignorant repair and alterations. The point is not that Camden is against conservation — it clearly isn't — but that, like many councils in these straitened, ratecapped days,

it gives it a low funding priority.

Yet the maintenance of architectural character has cash value. Well-maintained and scrupulously repaired stucco; conversions which show understanding of and respect for the character of buildings; use of correct or at least appropriate materials — all these give cachet, and cachet supports and

promotes property values. So the property owner who repaired window surrounds at the corner of Englands Lane and Primrose Hill Road with bland, flat strips where there should have been elegant and complex mouldings, was really not being very clever. If he continues the process on other buildings adjoining, he may be saving at most hundreds of pounds now, at the expense of foregoing thousands in capital appreciation later.

The council, for its part, should have enough fire-power in its conservation team, and enough grant aid up its sleeve, to have got the first repair done properly, setting a standard that others would know they had to follow.

I said Camden was not anti-conservation, but some of its councillors are. There is an influential minority who, if they thought they could build local authority flats on the sites, would have half the Belsize conservation area tomorrow. The political tug-of-war inside committee and council leads to some odd results. In Haverstock Hill, Nos 114-116 are a pair of Classical stucco villas, bought by Camden for demolition in the 1960s; reprieved after a public outcry including a 3,000-signature petition; then the subject of a study by Darbourne & Darke which recommended restoration and conversion into flats. By then, of course, the money had run out.

Fifty yards further down the hill are two more surviving pairs of villas. In one, Camden has allowed squatters — who had protected it from vandalism and arguably saved it from possibly fatal fire damage — to form a housing co-operative, "Belpark 1", which is now restoring the

building and converting it into flats, using Housing Corporation money.

Squatters in the second pair have also formed a co-operative, "Belpark 2", which wants to do likewise. Camden for some reason jibes. It wants to do the job itself, but hasn't the money. So the building, despite the squatters' best efforts, continues to decay. Next door Belpark 1 shows how housing and conservation, acting together flexibly and sensibly, can achieve both sets of objectives.

The exhibition "Belsize Park: a living suburb" also has a wider message: that the positive management and daily care of conservation areas (which the Civic Amenities Act 1967 envisaged as being as important as statutory control) is languishing for want of resources and because it all too often has low political priority.

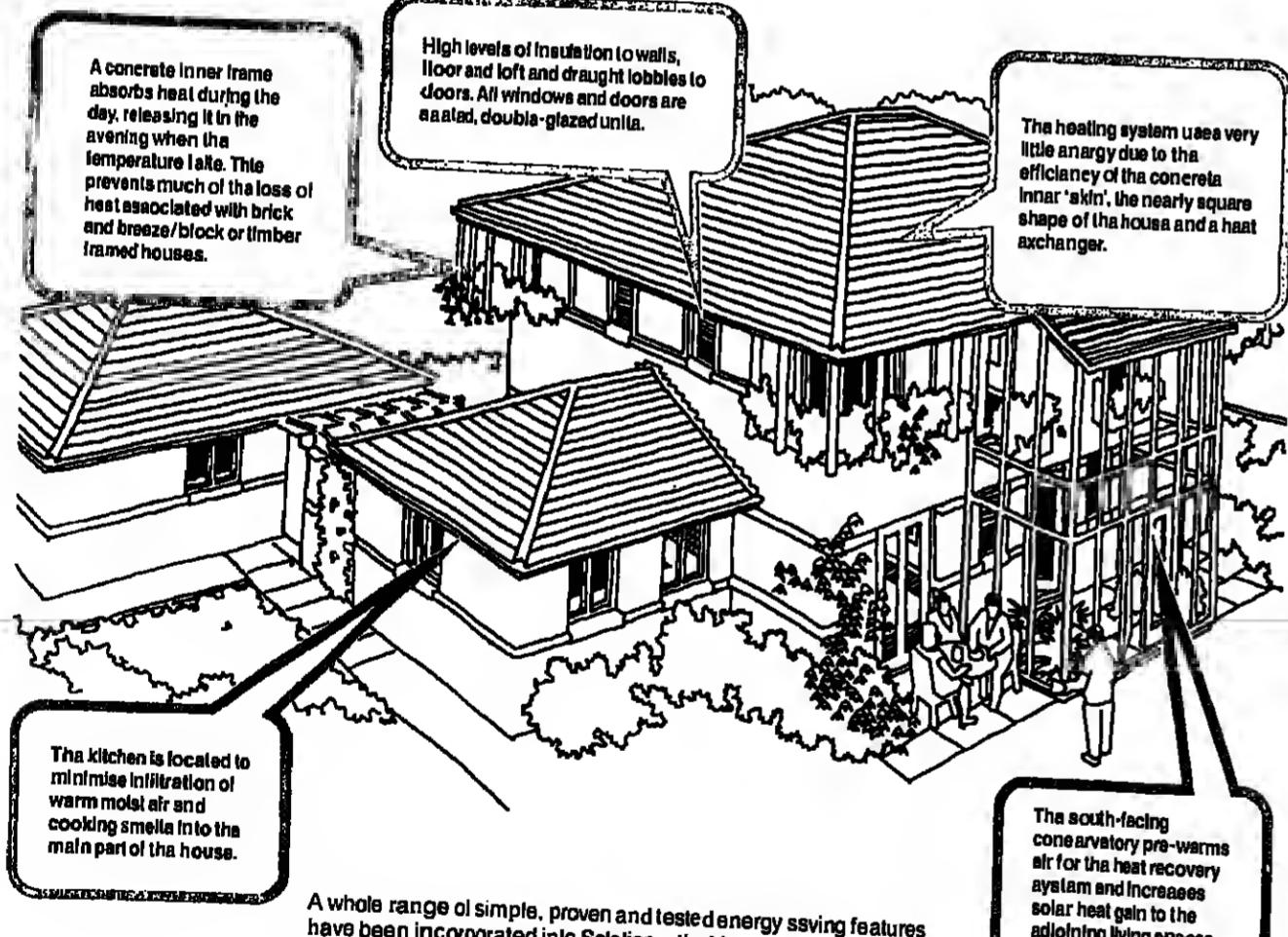
The exhibition — which has been carefully stored — deserves national showing, in some central London location and possibly also on tour. The admirable book which goes with it is, meanwhile, still available and makes compulsive reading for anyone interested in how a community of people and a community of artists grew up together.



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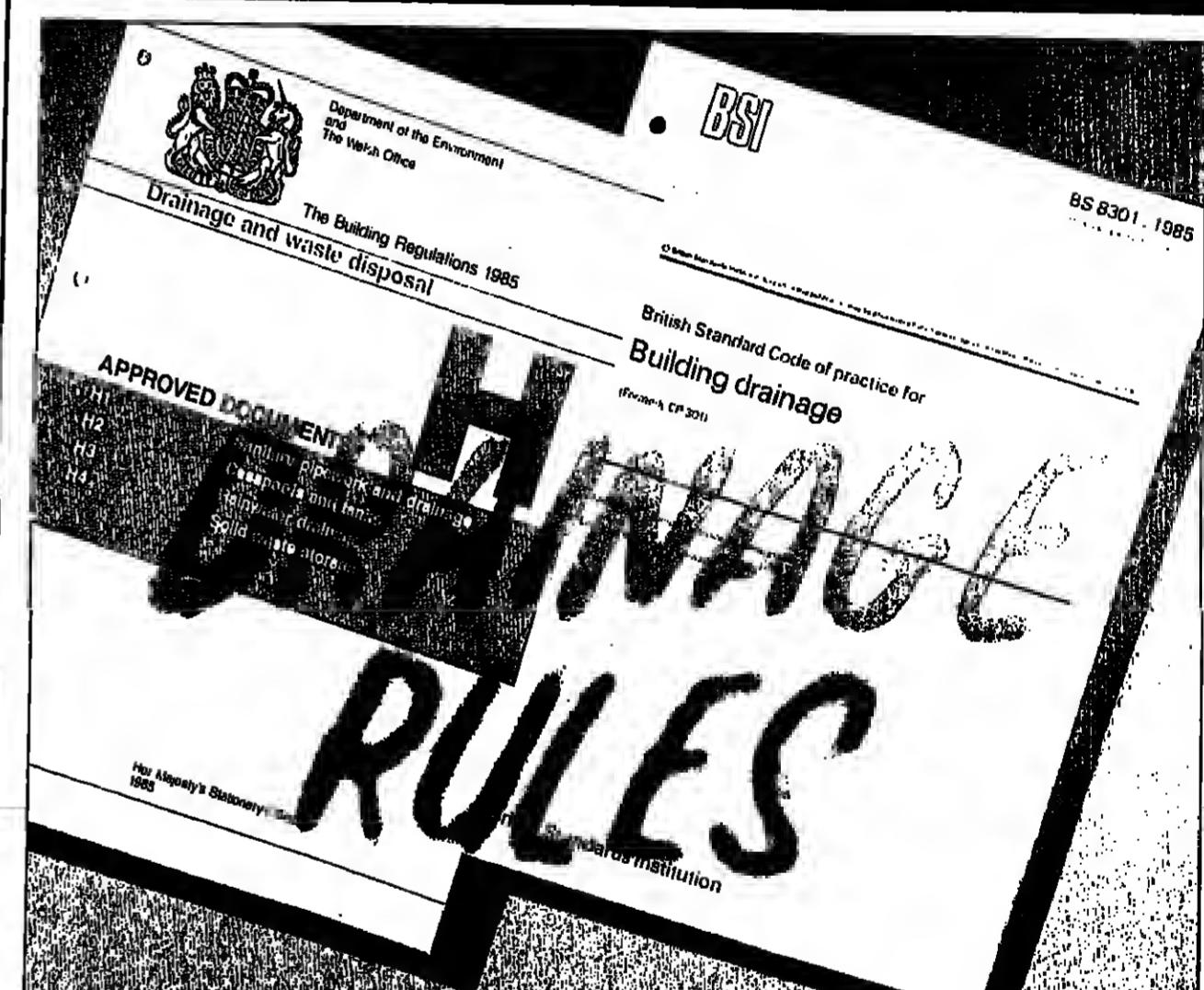
Books

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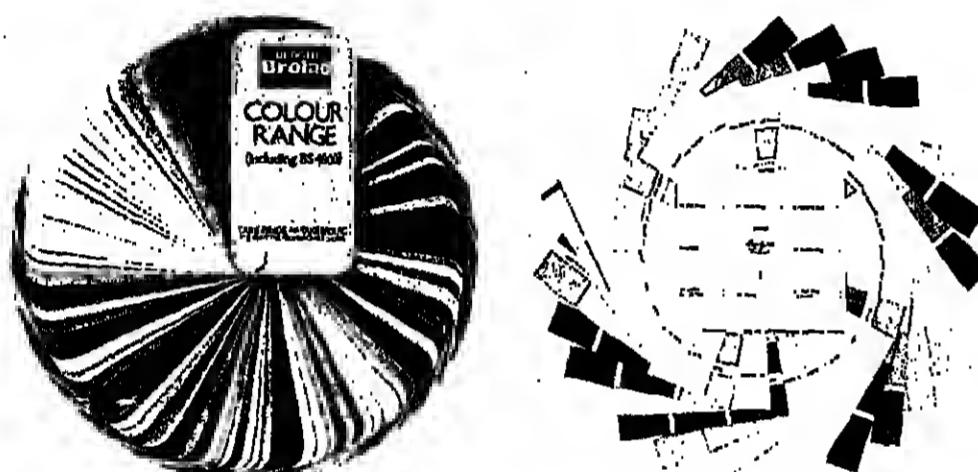
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New Products

Compiled by Harold Hudson

Fixings company set for major comeback

WHEN British Screw and Lintab Fabco were acquired by SFS Städler in 1984, a new British fasteners company was created. This is a fair summary of the situation despite the fact that it became part of an international Group with its headquarters in Switzerland and with operations spanning six countries. SFS Städler at least retained a British manufacturing presence — the old British Screw manufacturing plant at Leeds, which forms a vital element in SFS Städler's international strategy.

The takeover of the Leeds plant has opened up levels of investment undreamed of under the previous management. What is more, a little under 50 per cent of SFS Städler's UK sales are manufactured in the country — a fact which cannot be claimed by many other companies trading in similar fixings in the UK. SFS Städler is building on British Screw's Selsa expertise and the British company is now

plugged into a European range of fixing experience and an extremely strong R & D department at the Swiss headquarters, which makes it a real force to be reckoned with in cladding and roofing fixings.

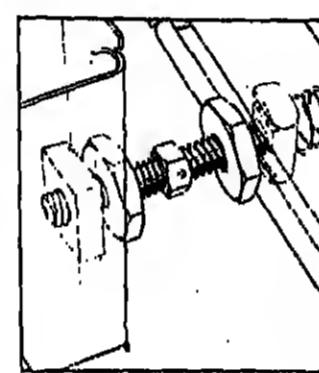
Specifiers, no doubt because of the many other things on their mind, tend to pay rather less attention to fixings than they perhaps should. Representing between one and two per cent of the roofing costs on the average industrial building, fixings should be considered with care because a fixing failure means disaster for the roof as a whole. Specifiers therefore should take care of such insidious points of weakness, like the danger of shank corrosion due to condensation. In such cases, advice might well what is needed, and SFS Städler is in a position to provide such advice.

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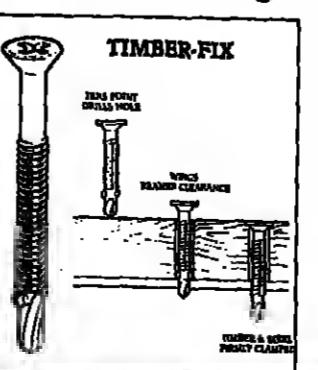


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PARTICULAR problems associated with the fixing of composite components like stripping through roof sheeting by over-tightening or jacking apart of the elements of the composite, have, it is claimed, been overcome by the new Specie SDC self-drilling composite screw from SFS Städler. Consisting of two threaded areas on this shank of the screw, the upper, larger thread compresses the roof sheeting against the stainless steel bonded WRS washer with an EPDM seal, which is extruded into the threads of the screw to produce a weather-tight seal.

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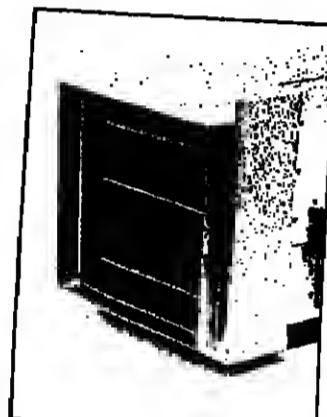
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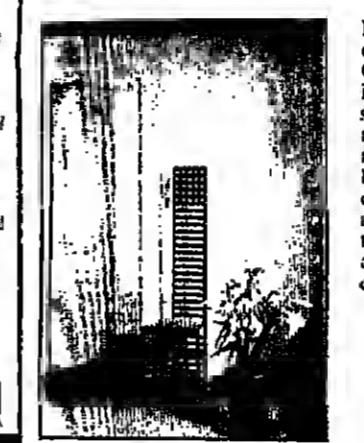
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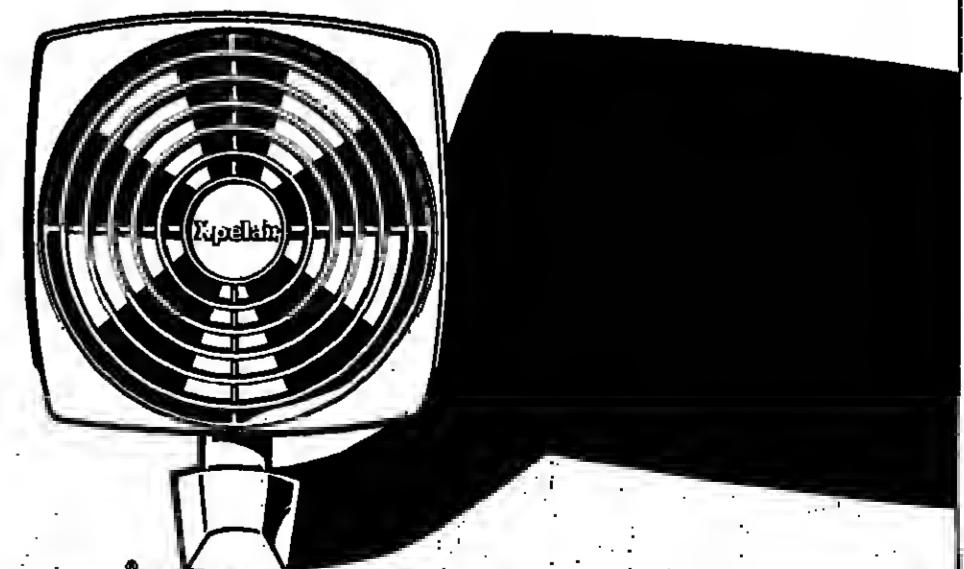
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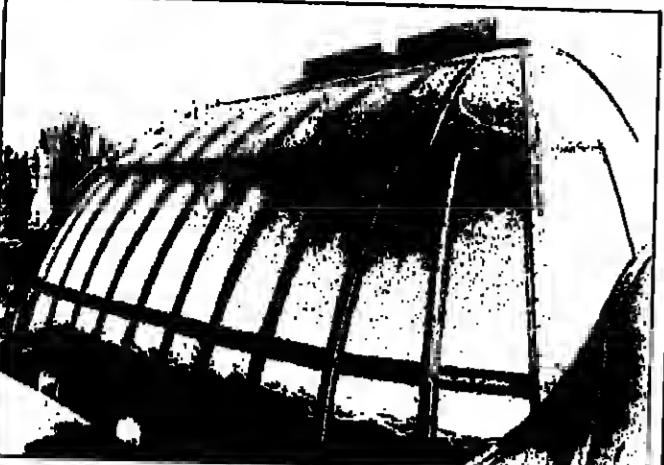
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Products in practice



BLACK-OUT TALE

ANUGRAHA conference centre on the edge of Windsor Great Park had a problem concerning the striking dome glass roof over its impressive Great Hall, a meeting room seating up to 800 delegates in a circular auditorium. Originally it was intended to control light transmission and solar gain by photosynthesis techniques, but eventually it was decided in black-out the whole dome with 400kg m² of 11BS Mistrap from British Silksmith. This was fixed to glazing bars with pvc tape and silicone mastic. Despite being a temporary action, after two years the arrangement seems entirely successful.

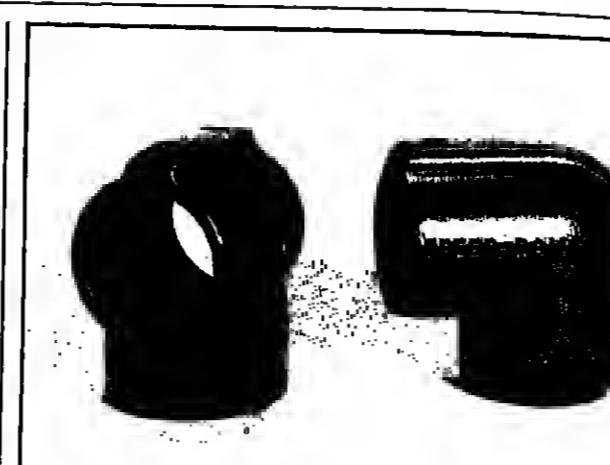
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ARCH CLADDING

LIGHTNESS and durability — these were the two qualities architects William Walker Partnership of Bradford were looking for when they selected 4mm thick Eternit 2000 Glusal, from Eternit TAC, to clad the pedimental arch of the porte cochère of Wakefield's new Cedar Court Hotel. Colour stability of Glusal is guaranteed for 25 years by the company and the weight of the material is only 7.4kg/m². The arch forms the centre piece of the project, set on aristone columns and with the Glusal panels cut into the form of voussoirs and a keystone.

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INSTANT SUPPORT

AFTER initial trials at its Shepherds Bush Centre, Speedrail from Hollander Rainer is being used by BBC studios throughout the country. Speedrail's aluminium-magnesium fittings slip on over matched aluminium tubes and are secured by stainless steel set screws. More than 50 different fittings are available in six sizes from 12.5mm to 50mm OD and the BBC use the system to create support structures for sets and lighting which can be rapidly erected and demounted. In fact its speed of use was one of its attractions for the BBC; others included lightness, strength and re-usability.

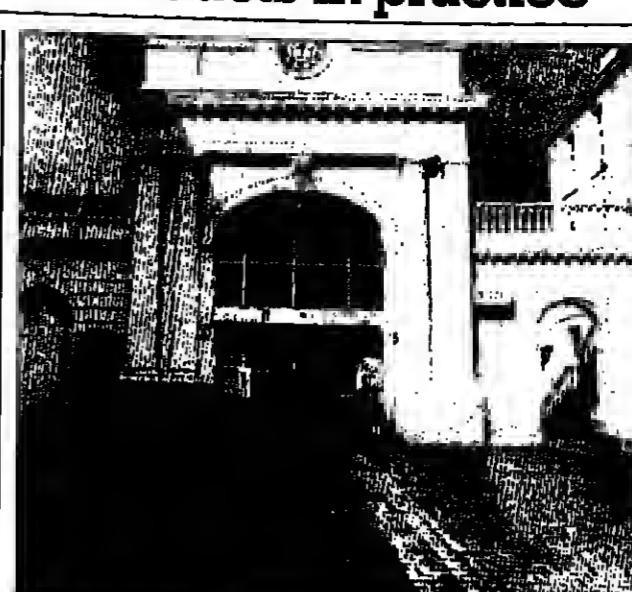
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CONTINENTAL DEBUT

FOLLOWING the formation of DRL Seelux, the continental company of Don Reynolds operating in Holland, Belgium and Luxembourg, the first project using Reynolds' curtain walling has been completed. This consists of a striking entrance/reception area to a building for S&S Co at Durne. An important feature of the system (and one which has been appreciated on the Continent and officially tested by the Dutch TNO Institute) is the use of Dow Corning coloured silicones.

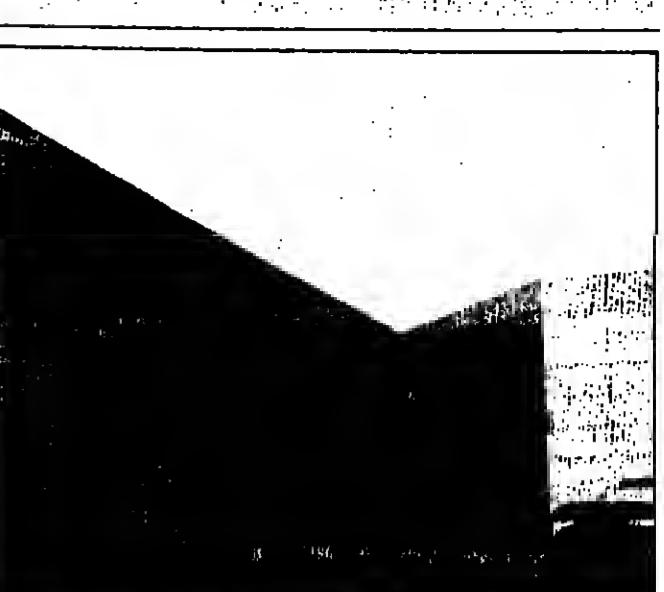
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LONG-LIFE FINISH

PRELIMINARY tests were carried out before a final decision was taken as to what treatment should be used to protect the walls of Glasgow's listed Meat Market building. Finally Donald Macpherson's Powrcrete was selected by the city's direct works department. This is a long-life exterior finish which is vapour permeable, allowing the wall to 'breathe', while prohibiting the entry of liquid water. Its solvent soluble resins achieve excellent adhesion by penetrating the wall.

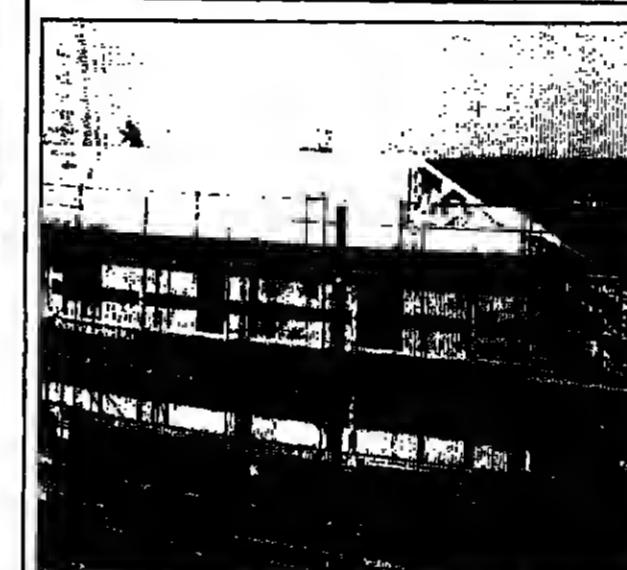
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GLAZING

STATES technology brought to Europe has resulted in the sleek, crisp lines of structural silicone glazing being used on the new Zwolle Algemeen building in Nieuwegen, Holland. An estimated 3,000 buildings in North America have been constructed using these techniques. In the Dutch example, 8,500sq m of glass are held in place by Structural Silicone sealant from Dow Corning and the overall cost is estimated to be no more than steel cladding. Glasswall Systems is offering SSG systems in the UK.

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LOW-ENERGY ROOFS

LOW energy-use was a primary consideration of architects Taylor Young & Partners in their design of Phase 1 of Oldham & District General Hospital. As a result, Durac Reinforced Units' acerated concrete planks, 200mm thick and 600mm wide, were used to construct the roof and mansards. Most units were 5.4m long and, because of their lightness and spanning capabilities, their use considerably reduced the amount of steelwork required.

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ROOF PARKING

ROOF-TOP car parking places stringent demands on the waterproofing system. As a result, the 1,000sq m car park over the Brighton Presto supermarket was carried out by Briggs Amasco in mastic asphalt to the BS 988/31 specification. A "protected membrane" roof design was used, in which the asphalt was laid over the insulation on top of the concrete slab. The wearing surface of concrete paving was then laid above the asphalt, protecting it from mechanical damage, temperature change and UV radiation.

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LINTELS AND DOMES

BUCKMINSTER Fuller lives in Tatsfield, Surrey, where a geodesic house has been built by Nectar Homes. Vital to the construction of this 250sq m luxury house has been lintels supplied by I.G. Lintels. Designed with thermal efficiency in mind, I.G.'s L/S80 lintel is used to support the structure's fair-faced brickwork over the front entrance. The lintel used is 2,550mm long and incorporates an expanded polystyrene infill to give a U value significantly less than 0.6.

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TUNED IN TO AUNTIE

SIMPLEX Power Centre Division had to be finely tuned in to the needs of the BBC in its new office building and engineering workshop at BOC Woodlands, London. In a £50,000 contract, Simplex supplied Open Top floor trunking to general office space and various test facilities for BBC equipment. In addition it designed and supplied special surface mounted plates with socket outlets to match the appearance of existing air-conditioning equipment.

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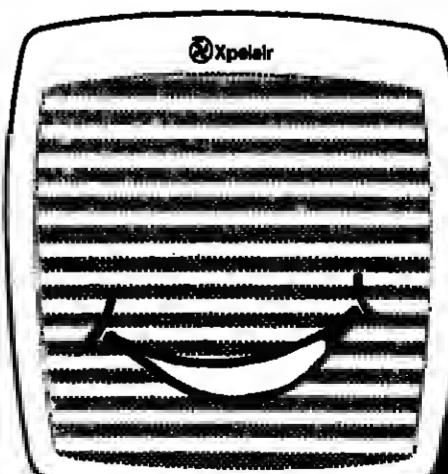
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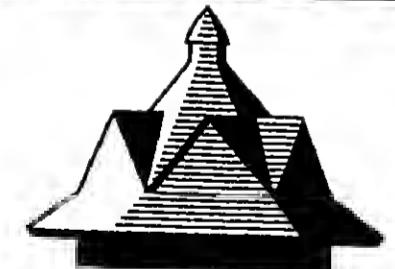
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Prospective applicants who wish to enquire further about the Department should speak to Jim Midson, Chief Architect, Telephone 0705 341411.

A Casual User Car Allowance is payable and therefore a applicant should possess a valid current driving licence.

This is a re-advertisement and previous applicants will automatically be re-considered.

Application forms available (Quota ref K225) from Chief Personnel Officer, PO Box 88, Municipal Office, Smith Street, Rochdale OL9 1XD (Telephone 47474 Ext 882) to be returned no later than 26th September 1986.

Middlesbrough Borough Council

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If you would like to talk about this job you are welcome to speak to Tom Riding, Assistant Chief Officer, Architecture on extension 3767. Closing date 26 September 1986.

It is the policy of Middlesbrough Borough Council to provide equal employment opportunities and consideration will be given to all suitably experienced and qualified applicants regardless of handicap, sex or race.

The council has a policy of inviting for interview all disabled persons who have the written support of their Disablment Settlement Officer. Job sharing facilities are available.

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Application form and job description from Regional Personnel Division, Gateway House, Piccadilly South, Manchester M60 7LP. Tel: 061-231 5454, quoting reference number S80/B. Closing date 26th September 1986.

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Architects

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Ideally you should have Associate Membership of the RICS, coupled with at least five years post-qualification experience of quantity surveying duties in relation to housing, public buildings and rehabilitation work.

Application forms are available from London Borough of Hammersmith and Fulham (Personnel), Town Hall Extension, King Street, Hammersmith W8 8JU, telephone 01-741 0904 (24 hour answering service) quoting reference number APQG 007. Closing date: 28 September 1986.

You are welcome to apply whatever your gender, race, colour, ethnic origin, nationality, sexual orientation, religious beliefs or practices, age (up to 85 years) or disablement. Job sharers welcome.

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Application form (returnable by 23rd September 1986) and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 8ZG. Tel 01633 648922 Ext. 7099.

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Closing date: 2nd October 1986
Interview date: 14th October 1986

Application form and job description may be obtained from the Chief Personnel Officer, Council Offices, Military Road, Canterbury, Kent CT1 1YW. Telephone 0227 461755 Ext 4206.

CANTERBURY CITY COUNCIL

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£11,604-£12,512 (pay award pending)

The postholder will lead the small Architectural Design Group within the Section and will also be required to deputise for the New-Build Project Manager. The post would suit a qualified architect who is seeking his/her first supervisory appointment.

The main duties involve architectural design, construction supervision and providing architectural advice in the Authority. Applicants should be RIBA with 2/3 years post qualification experience.

A lump sum car allowance of £8,500 and relocation expenses of £2,500 are payable in approved cases.

The post is situated in modern well-appointed offices with flexi-time and a subsidised staff restaurant.

Application forms and further details are available from Mrs Louise Reed, Manpower Services Section, Civic Telephone Eastleigh (0703) 614446 ext 3054.

Closing date 26th September 1986.

Borough of Eastleigh
An Equal Opportunity Employer

SENIOR CLERK OF WORKS

(Post No. TSG066) Scale 5/6 £7920 - £9591
(pay award pending)

CLERK OF WORKS

(Post No. TSG067) Scale 3/4 £6234 - £7713
(Pay award pending)

The head of the Technical Support Group is seeking to appoint a Senior Clerk of Works and a Clerk of Works within the Building Design and Construction Section of the group, based at the group's headquarters at Fort Road, Littlehampton, to inspect and supervise building projects within the Arun District.

Applicants should be experienced in building contract supervision duties and have a sound knowledge of all forms of building construction. Preference will be given to applicants who are members of the Institute of Clerk of Works.

An essential user car allowance is payable and starting salary will be determined by individual's experience, qualification and experience.

For informal chat about the post please contact the Chief Architect, Terry Salmon, on Littlehampton (0903) 722688/9, ext 242.

For job description, application forms and details of the Council's scheme of removal and resettlement allowances please contact the Personnel Officer, Arun District Council, Arun Civic Centre, Littlehampton, West Sussex BN17 5EP or telephone Littlehampton (0903) 726416.

Closing date 10th October 1986.

Arundel District

Our jobs are open to all races, both sexes, lesbians and gay men and we have a positive attitude towards the employment of disabled people.

Assistant Regional Architect: Project Manager

Manchester

Salary £16,105-£19,541 p.a.

If you're looking for a real career challenge then the Project Services Department within our Estate Services Division is for you. We are responsible for over 1,100 health care and associated premises with a planned capital investment of some £80m. Over the next 10 years, you'll be managing a team of Architects, Project Managers and professional experts and advice to the Projects Management Section. This involves the overall planning and implementation of capital developments for a number of our Divisions. You will be involved in the preparation of detailed schemes. From the cost-effective management of these schemes to ensuring the implementation at OHSS and regional policies to prepare your duties starting with a challenging and the scope to develop our future.

A registered Architect and preferably a corporate member of the RIBA you'll have at least 5 years experience in a senior capacity in the whole range of architectural activities. In addition you'll need excellent organisational and motivational skills together with the tact and diplomacy required to lead a highly professional team.

Application form and job description from Regional Personnel Division, Gateway House, Piccadilly South, Manchester M60 7LP. Tel: 061-231 5454, quoting reference number S80/B. Closing date 26th September 1986.

Haringey Council Building Design Service

Do you wish to serve the community?

Programmer

(minimum of 1 post)

SO1 - PO1 £10,668 - £12,861

You will have a key role in co-ordinating the work of Area Design Teams in conjunction with the

Currently the proposed to establish a further one or two Multi-disciplinary Area Teams and a second Central Support Team.

The Council is committed to equal opportunities, accountability to the local community and the development in the Building Design Service of a system of collective responsibility and decision making (self-management). You will be expected to participate in the development of the Service Co-operative Management System. This will involve taking part in team meetings and carrying out any management function delegated at team or service level, commensurate with the grade of the post.

Building Design Service has direct involvement with Client Services and User Groups and staff should be committed to their needs. Salaries and conditions of service are under review, the results of which will be notified at interview. There is also a national award pending.

Essential car user allowances are applicable to all project staff posts.

Team Leaders/Management Board Members

(minimum of 2 posts)

SO2 - PO1 £11,643 - £12,861

We are looking for experienced and talented staff who are committed to improving local authority design services.

You must have the ability to co-ordinate either a Multi-disciplinary Area Team or

about 20/25 staff or a team of about 20 staff providing central administration and other support to the Area Team and central management dealing with issues like staffing, industrial relations, administration, co-operation.

You will represent the Team on the Management Board, and take part as a Member of that Board in the overall management of the Design Service in the collective Chief Officer role.

The Management Board consists of the Team Leaders, who are seconded from

limited period on a salary of £17,601. After this time, subject to a review of the new structure, either secondment may be extended or the person will take up the duties of a relevant position

In the Service at a salary and grade to be agreed on appointment.

For further details please contact Jacqui Quin, telephone 348 5101 ext 32 and for an application form (please see details at the end of these advertisements quoting reference SRT/12)

Architects

(minimum of 7 posts)

PO3 - PO4 £13,578 - £15,804

You will undertake project responsibility for rehabilitation and new build projects and lead a Multi-disciplinary Design Team when required.

You will need to demonstrate high level design ability and have previous contract experience from inception to completion.

You will be able to participate in the resource allocation, programming, training and supervision of less experienced staff. Ref: SRT/12.

Architects/Assistants/Technicians

(minimum of 3 posts)

Scales 6 - PO1 £9,672 - £12,861

We are looking for people with a range of skills which include design and drawing ability, and knowledge of building construction to join a Multi-disciplinary team.

You must be willing to take responsibility and keen to see projects reach built form. Ref: SRT/13.

Environmental Engineers

(minimum of 2 posts)

PO3 - PO4 £13,578 - £15,804

You will be required to act as a Senior Environmental Engineer within a Multi-disciplinary Area Team.

You will act as a Project Engineer on a wide range of buildings from inception to final account, or as an assistant on larger schemes.

You should be suitably experienced in either (or both) electrical or mechanical services.

You will be able to participate in the resource allocation, programming, training and supervision of less experienced staff. Ref: SRT/16.

Environmental Engineer

(minimum of 1 post)

SO1 - PO1 £10,668 - £12,861

You will act within a Multi-disciplinary Area Team and as a Project Engineer on a full range of small projects from inception to final account, or as an assistant on larger schemes.